

Minnie Maddern Fiske: "Tricks of the Trade."

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TRICKS OF THE TRADE

BY MINNIE MADDERN FISKE

Melpomene and Thalia are divinities whom we do not regard with that profound gravity with which the more thoughtful of us are wont to consider their seven sisters. Melpomene may be solemn, but she must be entertaining; Thalia may be dainty, but she must be amusing—else many of us will not consider them at all. The doors of their temple are opened to the world, not so much for the world's instruction and elevation as for its simple pleasure, and while the great actor usually receives his just measure of thoughtful consideration, a popular trifler in the art will command an attention equally intelligent.

A commonplace and stupid effort in any other field of artistic endeavor would not be deemed of sufficient importance to demand critical notice, and while praises are generously showered upon the heads of indifferently clever players, they are meted out with prudence and discretion to even the most gifted seekers of fame in other professions.

In proof of this the critics and the public of this city were lately enthusiastic in extolling the work of a charming but by no means divinely endowed English actress, and the same newspapers that vied with one another in presenting fulsome accounts of her triumphs dismissed the magnificent performances of Lilli Lehmann at the Metropolitan with a few lines of guarded commendation.

What people would crowd an opera house night after night to listen to the false notes of a singer who could not sing? And yet an actor who cannot act has frequently ridden upon the top wave of popularity!

The headings of columns devoted to the criticism of literature do not read "Amusements," nor do we find the sporting papers giving up several of their pages to the discussion of the Spring exhibition of paintings; but it is doubtful if there exists a newspaper published in the interests of prize-fighters that does not boast a dramatic department, or that does not criticise, with cheerful impartiality, the respective methods of Mr. Edwin Booth and Mr. John L. Sullivan. We do not find literary critics like Mr. Stoddard and Mr. Stedman devoting time, labor and intellect to consideration of the works of Miss Bertha M. Clay, or "The Duchess," but we do find our best-equipped dramatic connoisseurs warmly discussing the efforts of the society amateur, who may be as ignorant of dramatic ability as she is ignorant of decorum.

The author of "Fatima," would not have been able to rent the *Century Magazine* in order that her work might be published in its pages. There are no spaces for hire on the walls of the Academy of Design where the absolutely incompetent artist may hang his paintings. But anyone can appear as a star at the very best of our theatres, provided he or she has sufficient money to secure the keys from the lessees thereof.

This simply goes to show that however glorious may be the mission of the Ardent disciple of Thespis, an *ensemble* of managers, actors, public and writers has—perhaps unconsciously—combined and conspired to reduce the dramatic profession to the mean plane of commercial enterprise. This is the actual condition of affairs. Were it otherwise, the enthusiastic genius could and would dispense altogether with the services of the hulid lithographer and the turgid press-agent.

Perhaps the chief criminal, if criminal so ingenuous an offender can be called, is the manager (the *average* manager, to speak correctly, as, fortunately for the welfare of dramatic art in America, the respective directors of our three stock companies are men whose interests are not solely confined to the reports of the presiding genius of the box-office).

As dramatic critic, the manager should rank among the first. Yet, as a matter of fact, is he not frequently as incapable of recognizing or analysing the art value of plays or actors as he is ignorant of the standards of taste? He should be the public's prophet;

and yet, in the average manager the public has its most abject slave. Whether or not he possesses ideas of his own is a matter of question; the truth is, he never laughs and he never weeps unless the public sets him the example. When he has made a mistake in building hopes upon his own opinion, and finds too late that the people are inclined to differ from him, he demonstrates his ability as a director by an energetic endeavor to bring the people around to his way of thinking—at least *pro tem*, or until the expiration of his contract.

How many brilliant meteors have suddenly glorified the dramatic firmament with a far-reaching radiance, only to shoot into eternal oblivion, with even more startling rapidity, a change of management!

How often in deplored the failure of some clever actor do we wag our heads and complain of "bad management." And how often, in chuckling over the success of some incapable performer, do we close up an eye knowingly and pay generous tribute to the merits of Jones, who was a "hustler"? (The "hustler" is of the genus theatrical. No other profession recognizes him, no other needs him; but his value in the dramatic world is indisputable, his services unique, and well-nigh indispensable; in short, we can declare with perfect truth that the "hustler" is the most powerful and the most distinctive product of the present theatrical generation.)

Once the manager has tickled the public into an itching curiosity, its subsequent gratification is of small moment, and so overpowering is humanity's hunger for sensation and so industriously does the manager pander to its insatiable craving, that even the most honest and earnest artist is compelled to sacrifice something of self-respect in order that he may keep pace with the less dignified contemporaries who flagrantly and shamelessly encourage the manager in stimulating and appealing this vulgar appetite.

If the people of the stage cared to make honest confession and to expose, step by step, the thousand more or less trifling manœuvres that have been practiced by the generals who direct their advance toward fame and fortune, we would learn that there have been few among them all that have been able to hold unwaveringly to the path of dignity.

The ingenuous endeavors of our foreign visitors, who naively seek to win the goodwill of our critics by generous offerings of champagne and oysters, innocent little Christmas souvenirs, and off-hand invitations to this or that, are as transparent, as they are appalling. While it is true that the favor of conscientious dramatic writers is not to be bought so cheaply, it is also true that an unlimited flow of pretension and good-will success in commanding their attention, and immediately the oracles have spoken pleasantly, the host of scribblers who follow at their heels, rise *en masse* to glorify the being whom they have honored with their distinguished consideration.

Once the scribblers have been aroused to action, temporary prosperity at least, is assured. To dispense with the scribbler is impossible. People, as a general thing, would rather read piquante details of the actress' life, than wade through a learned treatise on her work, and at all times prefer an analysis of her favorite face-wash, to one of her artistic methods.

If a woman is not particularly gifted, it is better that the young person who presides over the society column, should give an accurate description of her wardrobe than that the dramatic critic of the *Evening Post* should generously point out the few good qualities she may possess as an actress. But who ever heard of a newspaper reporter inquiring of Mrs. Humphrey Ward or Mrs. Burnett her favorite color in hoseery?

That the silly and trivial stuff which is constantly being whipped into readable form by the interviewers of men and women of the stage, is eagerly devoured by the intelligent readers of the daily journals, is no less astonishing than is the fact that even our noblest artists lead themselves, with obvious alacrity, as subjects of such stupidity.

The editor of the *Times*, speaking of the vicious effect of sensational newspapers in

the course of his admirable address before the Goethe Society, said very truly and sensibly: "This trivial stuff gives no information; it teaches no lesson; it is of no sort of consequence to any human being, and it is so entirely void of any meaning and purpose, that shallow minds grow only the more vacuous by feeding on it."

When the greatest singer of our time publicly informs us that she cannot comfortably exist for a day without the aid of a certain complexion cream, what standard of dignified procedure may be set up for the humbler lights? Press agents are constantly employed by managers and paid to draw upon their fertile imaginations *ad infinitum* in the work of exciting public curiosity in the financial interest of dramatic "attractions."

We have heard of one enterprising "hustler," who gave this dependant *carte-blanche* to invent any tales he liked in the way of advertisement, so long as nothing he wrote would reflect upon the good name of the "star," who was a woman.

A certain press agent who has frequently been engaged by some of our most distinguished players has invented a spicy story, which describes the early morning bath, ten-mile walk, subsequent rubbing down, and final putting to bed, of an actress. The story has been extensively copied, but while the bath, the walk, the rubbing-down and the thrilling *finale* have remained intact, the several heroines thereof have appeared, respectively, as a soubrette, a comic opera singer, and a tragedienne.

We have also heard of the clever emotional artiste, who was exceedingly wroth with her manager because he had not billed her as an English actress in Canada, and who only became mollified when it was explained that such an unpatriotic proceeding would be impolitic, inasmuch as her season was twenty weeks in the States to two in the British possessions.

It is probable that the more intelligent portion of the theatregoing public is not ignorant of the tricks that are played upon its greed for sensation. It is hardly to be supposed that sensible men and women innocently swallow the appetizing pills which the theatrical advertiser cleverly prepares; but as this portion of humanity exhibits no disgust at the compound and plainly encourages the method of treatment, it is reasonable to believe that it likes the dose.

It is with the greatest reluctance that the writer brings a trifling incident from her own experience to bear upon the subject in hand; but, unfortunately, there is no other of which she is qualified to speak so frankly. During an engagement in a Western city some years ago, after the night's performance, the writer was complimented by a most charming serenade. As this particular device of clever management was comparatively new at the time, the result was eminently successful. A great crowd assembled beneath the windows of the hotel, and there were shouts galore, and the usual cheers with which the lusty multitude is ever willing and eager to rend the air, upon any provocation whatever. The triumph was complete and the subsequent advertisement most satisfactory, as the box-office receipts plainly attested. But such gratification as the recipient of this overwhelming manifestation of esteem might have felt, was instantly dispelled when, upon examination of the treasurer's books, the price paid for the serenade and the leader of the cheers was discovered, and when the manager gleefully referred to a previous scheme of the same nature which he had "worked" the season before in the interest of a prominent star, whose eminence and distinction would seem to preclude the need of so cheap a method of advertisement.

It is a pity that the actor may not offer his gifts as simply as do the poet and the painter. It is especially deplorable that even the most nobly endowed exponents of the dramatic art may not always rely solely upon honest merit in the effort to win recognition and its attendant success, and that he is so often compelled, in the struggle, to submit to a series of vulgar devices, that are scarcely more dignified than those practiced by the enterprising social dancer.

WHY MISS CHALMERS RESIGNED.

A reporter of THE DRAMATIC MIRROR, having heard it rumored that Sara Chalmers—Mrs. William Bradley—was to leave Mr. Daly's company at the close of the New York season, called on that lady yesterday to gather further particulars. From a natural feeling of delicacy Miss Chalmers was reluctant to speak of the matter while she still remained a member of Mr. Daly's company, but she was finally persuaded to express herself on it being pointed out that the publication of the facts would undoubtedly take place shortly in other quarters whether she spoke or not. Under these circumstances Miss Chalmers yielded and said:

"It is perfectly true that I am about to leave Mr. Daly's company and also that that step is quite voluntary. I tendered my resignation last week. My reasons are certain difficulties of a purely business nature that have arisen between Mr. Daly and myself."

"I joined Mr. Daly's company a year ago last Autumn, and it was my *début* on the professional boards. Before then I had only played as an amateur in Philadelphia, which is my home. Mr. Daly made me an offer and I came to New York and opened at his theatre October 9 of last year, in the part of Diane in *The Lottery of Love*.

"At the beginning of my engagement, I entered into a contract with Mr. Daly—a document that my lawyer holds—and that contract Mr. Daly has broken in several ways. Up to within a week or two of the departure of the company on its present tour, I naturally supposed that I was to go with it and fill my own roles; but, to my surprise, I was notified a few days ago that I should only be required in the cities of Washington and Philadelphia. Mr. Daly's reasons for wishing to use me in those cities are, of course, perfectly apparent. Of course, it is Mr. Daly's right to dictate what cities I shall play in and how far I shall travel with the company, and had he not broken his contract in other respects, I should have been compelled, at all events, to finish my present engagement. But as Mr. Daly has chosen to break his part of the agreement first, I had naturally no scruples in doing the same."

One of the stipulations in the contract signed by Mr. Daly and myself was that he should provide all my dresses. This he has failed to do. I even say he has not done so fully one-half the time, and notably in the plays of *A Night Off*, *Dollars and Cents*, and *7-10-8*.

"I merely tell you these details, about which I would willingly have been silent, even if only out of consideration for the dignity of the profession, to show, at least, that if Mr. Daly feels aggrieved at my leaving him so suddenly I have reasons for feeling doubly so. The relations between Mr. Daly and myself have been those of manager and artist. I consider that he has treated me unfairly while I, in all things, have tried my best to do credit to the work entrusted me. Mr. Daly has broken his contract. I feel, therefore, that I owe it to my own dignity and self-respect to sever all business relations with him."

The reporter called twice yesterday at Daly's Theatre to secure Mr. Daly's side of the case, but failed to see him. Mr. Richard Dorney, who was in the business office, said: "I have heard nothing of the matter—it is news to me. Mr. Daly is occupied with a rehearsal at present, and can be seen by no one."

WILLIAM GILLETTE is in Virginia. His representatives in New York expect by the end of this week to sign contracts with a New York house for a production and run of his new play, *Eighty Days Up to Date*. This is a dramatic spectacle, with considerable comedy, and is the largest work Mr. Gillette has ever attempted, 200 people being on the stage in it. The *Private Secretary* is to be seen in this city this Spring for a run of four or six weeks and *All the Comforts of a Home* is to be produced later.

Henry Arthur Jones, the English dramatist, will contribute a paper entitled "Doubts and Truth," next week.

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TO THE POINT.

THE MIRROR is always free from blackguardism and evidences of blackmailing schemes.—*New Orleans Picayune*.

THE MIRROR is a good dramatic paper, and is not run to accommodate a poor class of readers with stage scandals.—*Brooklyn Eagle*.

It is a credit to its editor, and is well calculated to win that respect for American dramatic journalism which must be accorded within very limited circles.—*Buffalo Courier*.

THE MIRROR is easily the leading dramatic paper of the United States, and its editor deserves great credit for having refused to resort to dishonest methods to force people into taking his paper and advertising in it.—*Charleston, S. C. World*.

THE DRAMATIC MIRROR is the cleanest, hand-somest and cleverest of theatrical journals.—*Kansas City Star*.

THE MIRROR is one of those dramatic papers—all too few—which no family is ashamed to have seen on its library or parlor table. Its editor knows what clean people want.—*Leeds, Col. Herald-Democrat*.

One of the best features about THE DRAMATIC MIRROR is that whatever its promises its results are even better.—*Boston Journal*.

Mr. Harrison Grey Fiske deserves the highest praise for giving to the people a thoroughly clean and altogether excellent dramatic paper—one that can be relied upon. THE MIRROR has become probably the first paper of its kind in the world.—*Atlanta Constitution*.

THE DRAMATIC MIRROR is the leading paper of its class in this country, and maintains that position because of its cleanliness and manly purpose, and also because it always has the latest news in the theatrical matters.—*Los Angeles, Cal. Times*.

THE DRAMATIC MIRROR is the best and only recognized organ of the American profession.—*Washington Herald*.

This brilliant publication is run in the interests of the drama, and that it covers the field thoroughly is easily seen by its rapidly increasing circulation. THE MIRROR has done more to elevate the stage than any paper of its character published.—*Kansas City Gazette*.

THE DRAMATIC MIRROR is, without doubt, the leading dramatic paper of the world.—*Madison Wis. Democrat*.

THE DRAMATIC MIRROR stands at the head of all theatrical publications. Its high literary and moral standard lifts it away over the heads of other professed dramatic papers, and its whole-souled devotion to the welfare of the profession makes it a power for good.—*Galveston, Tex. Opera Glass*.

A VEXED QUESTION.

IT is a vexed question with many whether the public or the manager is chiefly responsible for such unfavorable and undesirable features of the contemporary stage as are now exciting discussion.

The critics are apt to blame the manager, holding that the condition of the drama is due to his cupidity, and claiming that the remedy, if it is found at all, must come from and be applied by him.

The manager, on the other hand, maintains, and with just as weighty show of reason, that the public is solely responsible. He states that he is not the guide, but the follower of public taste. He is compelled to give his patrons what they require, and if he fails to meet their demands they will promptly desert him. He pronounces unjust the judgment of those that condemn him, and he thinks it is time that what he believes to be his true position in relation to this matter should be established and acknowledged.

There is much to be said on both sides of the question, and when all the arguments are heard the solution still remains shrouded in doubt.

The critics, in censuring the manager, do not take into account the obvious commercial necessities of the case. In their ideal view they seem entirely to forget that management is a business as well as an art, and that bread-and-butter as well as aesthetic foods are involved.

The manager, on the other hand, loses sight of the fact that no man is compelled to pursue a line of endeavor that he deems incompatible with self-respect and manly ambition.

A caterer who would serve poisonous viands to his customers would be a pandore, and he would not be permitted to plead in justification that it was poisonous matter they preferred.

The APPLETONS or HARPERS might make more money than they do if they would publish the disgusting works of fiction that are bred like maggot by their unscrupulous rivals in the publishing trade. There is nothing to prevent these great houses from entering into competition in this branch—except their sense of right and decency.

The Evening Post would have a larger circulation (and, incidentally, a smaller influence) if it descended to the sloppy, sensational and debasing practices of some of its contemporaries. There is nothing to prevent—except its own sense of public obligation and its admirable conception of what constitutes the true functions of the newspaper press.

Therefore, on the higher grounds of duty to oneself and to one's neighbors the manager is not qualified to reduce his business to the level of the worst demands of the great, ignorant, degraded mass. He cannot be expected to disregard financial interests in the idyllic sort of way that leads inevitably to ruin, but he can at least be satisfied with lesser profits—if he is an earnest and aspiring man—and make his appeal to the best element that will give fair support to his endeavors.

In the end, if such a plane were occupied and held to by the managerial fraternity generally the public would accept higher standards, and the rehabilitation of the theatre, artistically considered, would be accomplished.

AN HONEST BLADE.

LAST week THE MIRROR gently reproved its esteemed contemporary the Toledo Blade for quoting liberally from these columns without, in a single case, crediting the source of indebtedness. Stimulated by our remarks the Blade replies in this manner:

THE NEW YORK DRAMATIC MIRROR is by long odds the brightest and newest paper of its class that comes to this office. This column contains, every week, a number of paragraphs from its lively columns, and no trouble has been taken to give credit to THE MIRROR, for the simple reason that each item, by its own peculiar style, carries its credit-mark upon its face—something that cannot be said of many dramatic papers.

Confronted by such a handsome explanation from our esteemed contemporary, is it strange that resentment melts out of sight like the lump of congealed Rockland Lake that is daily deposited in the sun on the sidewalk by the bloated iceman in rubber boots; or that a calm gratitude takes its place, which is destined to expand into a warm and genial sense of satisfaction ere long?

The original trademark to which our excellent Ohio friend refers is stamped, it is true, on every extract transplanted from

these columns. It is that tell-tale sign, moreover, which renders futile the little scheme of copying MIRROR matter in the expectation that it will escape detection—a device pursued by many papers not so honest or so honorable as the *Blade*.

We cannot dismiss the *Blade's* pertinent and pleasant remarks without taking this opportunity of expressing on our side the high estimation in which we hold its dramatic department. There are not many of our exchanges that treat the stage more fairly or more intelligently. It can be either a gentle *Blade* of grass or a cutting *Blade* of steel, as occasion demands.

A SIGNIFICANT SERMON.

IN a sermon, preached last week by the Rev. Dr. GEORGE B. GOW, a Baptist clergyman of Glens Falls, New York, the progress toward liberal thought and act within the orthodox fold was strikingly illustrated. The subject chosen by the divine was "The Theatre as a Social Institution," and he treated it with a breadth and a fairness both remarkable and significant, particularly when the past attitude of the leaders of his denomination toward the stage is taken into account.

In the course of his discourse, Dr. Gow referred to the "legitimate" drama in terms of commendation. "I have before me," he said, "a small bill announcing the engagement of ————— at the Opera House. The repertoire of the plays this actor and his company are to appear in is one against which no one can raise objection. While I know nothing of the actor morally, or his ability to properly represent these splendid parts for which he is billed, I will say that if he is surrounded by a company in all ways capable of rendering good support, and if he be himself possessed of the ability to successfully reproduce the noble and praiseworthy traits of the ancient heroes he impersonates, there can be no effect upon the hearers except to inspire them to become better and more useful citizens."

To us of the stage world these utterances may seem of slight importance or of prudently guarded tenor; yet when we consider that they proceeded from the lips of a Baptist clergyman, and fell upon the willing ears of a rural congregation, remote from the social forces of the great intellectual centres, they become pregnant and suggestive.

We are glad to welcome Dr. Gow to the constantly widening circle of sensible clerics. In spite of hidebound traditions, in spite of the ancient and deep-seated prejudices of a narrow sect, he has had the originality to think for himself and the courage to express his honest convictions.

We cannot and we do not expect the clergy to adopt the aesthete's position with respect to art, dramatic or otherwise. It would be preposterous to suppose that the conscientious preacher of the Gospel could so separate himself from his calling as to view the stage simply and solely in its artistic capacity, without reference to morality.

The aesthetic requirement includes nothing in the way of morality, of ethical purpose—it demands only that its own laws of truth and beauty shall be respected. The clergyman, on the contrary, must perform his religious duty into his amusements as well as his devotions. He cannot perceive, much less admit, that there is any mission higher than, or independent of, his own, which is the salvation of human souls through the medium of Christianity. The play must directly tend to the moral elevation of mankind in order to secure his endorsement. And with his personal position, however we may differ from it, we cannot consistently quarrel.

All that the profession has a right to expect from the church is that it will give its sanction to such classes of plays as it is able, counseling discrimination on the part of those over whom it has influence. If it desires to acquire and exercise a salutary power with respect to the theatre, it must avoid irrational, self-reactionary condemnation, and follow the course described. It can never rule in this direction or any other without demonstrating and applying intelligence. Dr. Gow appears to have recognized and profited by this tact.

M. R. MANSFIELD has had trouble again with members of his company. He is bent on making a stir in the profession, if not in the world.

CHARLES WYNDHAM, interviewed on his return to London by the *Pall Mall Gazette*, said that "with the exception of DALY's, mine is the only genuine stock company now in existence in England and America." Will Mr. WYNDHAM inform us if there is anything spurious about the stock companies of the Madison Square, the Lyceum, and the Boston Museum? Does he really think that the definition of stock company is a resident organization which can play nothing except farce-comedies?

PATTI is not only permitted but expected to defy artistic propriety. She is the Lotta of the Lyric stage. Imagine a Lucia after the florid mad-scene, stepping out of the character and down to the footlights to warble "Home, Sweet Home." That's what PATTI did on Monday night at the Metropolitan—and the audience approved it!

PEAKING editorially of amateur theatricals, the *Commercial Advertiser* says that the audiences rarely expect to witness artistic work. "Yet," it admits, "there is occasionally real enjoyment in a clever and pretty play rendered throughout, if not with professional ability, at least with a tone of refinement to which the professional drama can rarely, if ever attain." This is true, in great part; and yet it is not in the superficial polish or in the extreme delicacy of manners that the pleasing faculty of a genuinely good performance lies.

BASEBALL is in the air once more, and the numerical A's have planned a tour that is to combine playing ball in the daytime and playing parts at night. The man who can play either well is lucky—and scarce.

IF the reporters continue to write lying interviews with artists, in which they are made to criticise one another in severe terms, the stage will have to thank the press for still another declension in public esteem. Mr. SATAN will have to exercise his devilish ingenuity to devise adequate ceremonials and culinary attentions for the latter-day breed of New York "news" inventors, whose sins against truth and decency are as countless as the sands of the seashore.

A LOCAL comic opera divinity's name was signed to an article entitled "Footlight Fascination," in one of last Sunday's papers. She explains the aforesaid charm on the same ground that "light possesses a peculiar fascination for insects and flying (sic) birds." Now and then it would be well if the metaphor were true even to its ultima, and that the birds and insects of comic opera ended their careers in the flame.

IS it a good plan for actors and managers, aided by the syndicate fiend and his artist, to expose the whole bag of theatrical tricks to the public eye? The descriptions of how artists makeup, how mechanical effects are produced, *etcetera*, tend to destroy the last vestiges of illusion that the theatre possesses. If the public is to be let into all the secrets of the stage through the medium of the newspaper, why indulge in the superfluity of dropping the curtain when changes of scene are made, and why exercise any precaution to conceal from the audience the methods whereby their fancy is now supposed to be deceived?

THE annual professional exodus to Europe will shortly begin. A trip abroad is the favorite Summer relaxation of successful professionals. But they rarely tour the continent; Paris or London is as far as they get. Why those cities out of the season are more attractive than New York does not appear, but they magnetize the theatrical voyager just the same.

THERE are a good many daily and weekly papers in these United States, and many bright and readable ones are included in the number. For this reason THE DRAMATIC MIRROR has excellent reasons to feel proud that it is the most extensively quoted journal—without exception—in America.

HYDRANGEAS and Easter lilies brightened the town on Sunday, but the Museum of Art and the public libraries were closed to the people.

THE USHER.



*In Ushering
Mend him who can: The ladies call him, smed.
-LOVE'S LABOR'S LOST.*

Under the new amendment to the By-Laws of the Actors' Fund, the election of officers next June will be effected by ballot, instead of by acclamation, as heretofore. This arrangement will, doubtless, expedite and clarify the proceedings and give satisfaction to every one.

The serious business of choosing the guardians of a large charitable concern, should always be decorously and deliberately conducted, and the balloting arrangement will insure that.

As the mover of the amendment in question, I regret that the incorporation of a clause providing the details of the manner in which the voting should be done was overlooked. It should have included directions respecting the time the polls were to remain open, the method of making and recording nominations, and so on.

To supply this defect, the Trustees have appointed a special committee of five, whose members will confer and recommend a plan to the Board for consideration at its meeting in May.

Of one thing the members of the Fund may rest assured: there will be a fair election and, it is to be hoped, a placid one.

Turmoil and contest are the natural condition of politics, but they are foreign to the spirit and the purpose of a society formed solely for charitable objects. Rancor, engendered by personal hatred and partisanship, is dangerous to the Fund's good name in the community, and it is as needless as it is disastrous.

I don't think there is one true friend of the cause connected with the Board of Trustees who would not infinitely prefer to withdraw from active participation in its government than be the innocent means of precipitating inward disturbances that would most probably result in publicly scandalizing the institution.

Let those who want the offices have them, if you please, so long as they be honest and trustworthy and intelligent men; but for the sake of sweet charity and the Association that I hope we all love disinterestedly, let the choice be unanimous and let no miserable stultifying, vulgarizing "politics" of the ward-primary order enter and makes its injurious presence known.

SCENE—interior of sleeping car. TIME—midnight. PLACE—The Horseshoe Bend.

ENTHUSIASTIC TRAVELER (*thrusting hand into berth and rudely shaking sleeping manager*). "Wake up, quick, and look out at the beautiful scenery!"

MANAGER. (*yawning*) "Hang the beautiful scenery! I've got a carload of my own aboard this train."

Mr. W. J. Lawrence, who writes frequently and excellently on theatrical subjects for the English magazines, is at present engaged in preparing an exhaustive memoir of Gustavus V. Brooke.

Mr. Lawrence writes me that he is anxious to hear from American dramatic collectors who can assist him with elucidation of obscure points in Brooke's career.

The tragedian was in this country from 1851 to 1853, figuring both as author and actor in New York, Philadelphia, Boston, Washington, Buffalo, Albany, Cincinnati and St. Louis. He is also said to have played at San Francisco in 1857.

It is of this portion of Burke's life that Mr. Lawrence seeks information, and he will be glad to receive copies of play bills, letters or press notices throwing light on it. His address is Comber, Ireland.

The announcement of the forthcoming appearance of THE DRAMATIC MIRROR QUARTERLY has brought gratifying response in the way of many letters, welcoming the idea and expressing pleasure that THE MIRROR'S first-page essays are to be issued in a convenient and permanent literary form.

Mr. RHEUMEUR. "Have you observed Manager Blank, lately? I'll bet you a hat he's getting pants."

Mr. FOX. "Impossible! Don't you know

that that disease must have a foundation to work on?"

Henry Arthur Jones has just completed a new play, which will be produced in this country under Manager Palmer's auspices.

I regret to announce that Mr. Jones has been compelled to defer his expected visit to New York until another year.

He had expected to be with us this month, but the work on the piece above mentioned detained him beyond the time set for departure.

The photograph that showed the back of the comely foreign actress who recently played at the Broadway Theatre is said by the dealers to have sold better than the others—perhaps because it could not truthfully be called a speaking likeness.

EDITOR. "You say you are a dramatic writer?"

APPLICANT. "Exactly."

EDITOR. "And yet you stubbornly refuse to confess that you have constructed what you were pleased to term a *witicism* out of the announcement that Mrs. Burnett is writing a play to be called *Nixie*?"

APPLICANT. "I repeat, I am innocent."

EDITOR. "Then I have nothing for you, sir; and furthermore, I would not believe you under oath."

"Wherever there is a play house," says Hazlitt, "the world will go on not amiss." This idea seems to be pretty generally shared by the people of this country.

It is amazing to note the growth of theatrical property during the past few years. The much-abused combination system has brought theatres out of the ground like mushrooms, and yet we scarcely realize the rapidity of their multiplication.

The expansion has been too quick and too great for the good of the stage, artistically considered. We are already become sensible of the fact that there are not enough worthy companies on the road to fill the field, and that the second and third-rate organizations are lowering the public taste—which at best is bad enough, heaven knows—to an almost hopeless plane.

We live in an age of frivolity, not and sensation. The theatre vies with the press in affording preposterous diversion and distancing competitors in the rush for the gold that lies scattered in the dust and mud of the highway.

Fortunately, we have a loyal old guard of actors, managers and critics—not numerous, but influential and determined. On their efforts must dependence largely be placed for the betterment which is obviously needed.

Meantime, it is to be hoped, that the building of new theatres will be checked sufficiently to relax the impossible demands for ripe talent that their increase produces.

The new theatre in Denver is to have a steel stage. At first thought it would seem that this should make it a favorite stand for play pirates.

Mr. Louis Aldrich seems to have struck a new idea in the character of The Editor. I shrewdly suspect that it will afford him a capital opportunity for getting even with the quill-driving fraternity.

Unquestionably Mr. Aldrich is an earnest and vigorous man, yet I do not believe the rumor that he began to prepare for the part of The Editor by editing himself.

Young Vincent, who wrote the piece, is a clever writer, possessing comic power of no mean order, and if his chances equal the promise he has already given in several directions, he will very likely win an honorable place among American comedy makers.

We have had a real cow, milked in the presence of the audience; a real fire-engine and a real washing of sheep, not to speak of real oxen, real chickens, real dogs, real hay-seed and real burglars.

Why does not some enterprising dramatist, aided and abetted by some progressive manager who knows what's what (also what isn't), show us an abattoir in full operation? Real pigs with real squeals, thrust into a porcine apparatus and coming forth in neat shape, ready for market, would be a refreshing and stimulating novelty on the boards. I charge nothing for the hint—not being in that line myself.

The playwrights and producers must continue to look alive. The great realistic-hunting public will not be satisfied until they have had the privilege of paying \$1.50 a head to see in the theatre every blessed every-day thing that they can see outside of it for nothing.

Apart from Mr. Crane's hearty characterization, the production of The Senator has been notable for the admirable work contributed to its representation by George Drew Barrymore and Jane Stuart. In a company remarkable for its all-round excellence, and in a play which *per se* possesses little of excellence or artistic value, the achievements of these actresses stand out in bold relief.

Mrs. Barrymore is one of the deftest and

most incisive of our comedienne. Whatever she touches she makes effective. Her keen intelligence probes to the heart of every word and lays it bare alike to the trained sensibility of the parquet and to the slower instinct of the gallery. I marvel that such a superior actress is not often seen on our boards.

As I sat watching Miss Stuart's earnest, infectious and thoroughly natural acting as Josie Armstrong, at the Star the other night, I could not help thinking that here at last was the true *ingénue* in every sense of the word; a gifted girl, with a singularly alert mentality and all the physical media for accurately and successfully obeying its guidance; glowing with the fires of young ambition, and rich in the treasures of eagerness and resolve.

That was what I thought. I shall await the fruition of this young girl's career—so full of promise now—with interest. I do not know her, but I can frankly say that if she does not rise to eminence in the vocation for which she is so eminently fitted, at least one of her observers will be signally disappointed.

The bill, introduced in the Assembly by Mr. James K. O'Connor last week, making it "a misdemeanor to enter a theatre, concert hall or fair without paying an admission fee," is probably the most abominable piece of legislative work on record.

I do not know whether Mr. O'Connor devised this extraordinary measure with a view to getting even for some managerial slight he may have suffered, or because he honestly believed such an enactment desirable for the public good, or because he is an inexplicable crank. In any case, his project can bring forth nothing better than amateurish or ridiculous.

Mr. O'Connor must have a curious conception of the powers of the Legislature to interfere with the details of legitimate private business. He might do worse than emigrate to Russia and apply for a position as censor of political matter in incoming foreign newspapers.

I am sorry to learn that Charles Fox, the scenic artist, is dying, and in a state of extreme poverty.

His friends of the scenic profession are taking up a subscription to provide for his immediate needs. It seems that they do not desire to apply to the Actors' Fund for assistance, preferring that the burthen should be shared by his personal friends.

Messrs. Schaefer and Maeder, artists of the People's, or Sydney Chidley, of Palmer's, will receive and forward to Mr. Fox such subscriptions as his friends may choose to offer.

Arthur Rehan has made a plucky and praiseworthy fight to establish a touring comedy company on a grade of metropolitan completeness. He has achieved a good deal of reputation by it, and that is all. Now he is going in for popular melodrama.

Mr. Rehan's experience is regrettable, because it goes to show that the country at large will not adequately support an organization conducted on a basis of quiet artistic excellence and appealing to playgoers of intelligent appreciation.

He went into town after town with his refined pieces, played by competent actors, and played to discouraging receipts, while knock-down-and-drag-out farce-absurdities and specialty hashes preceded or followed him and often turned people away.

It is a pity that an enterprising man, fired with an ambition that embraced something more than mere money-making, should be compelled to retire from his project and confess himself defeated.

In his new venture I hope that Mr. Rehan will reap a plentiful reward. Having made a good effort and failed, he certainly deserves to succeed among the rest that float on the common current.

Lester Wallack's grave lies in an isolated spot on the side of Woodlawn that slopes toward the New Haven Railroad, where it can be seen from the car windows.

No stone or monument of any sort marks the resting place of our dead prince of comedians. Some withered wreaths and flowers strewn on the mound but emphasize the melancholy sense of loneliness and desertion that the sight inspires.

There was loud talk of a statue to Wallack in the Central Park not long after his death, and before the newspapers and the public had forgotten he once lived. Would it not be well for his family, or Theodore Moss, or if need be, the profession, to place a simple stone above this grave?

Joseph Howard, Jr., is making his daily column of pertinent paragraphs the sparkling feature of the *Press*. It is amazing what fecundity and vigor the lively and tireless veteran displays in obtaining topics for this department.

THE Lyceum Theatre stock company will close its season on May 1. Next season The Charity Ball and The Wife will be sent on tour commencing the last week in August with all new scenery for both plays.

PERSONAL.

MARKSTEIN.—Henriette Markstein is writing a book about her experiences in entertaining lunatics on Ward's Island. Miss Markstein is the leading spirit of the new Drummuso Society, composed of musicians and actors, which was organized for social enjoyment during the Winter, and to give entertainments to the inmates of New York's public institutions during the Summer.

AKERSTROM.—Ullie Akerstrom, who has entirely recovered from her recent illness, opened in Danbury, Conn., on Monday night. She will produce her new play, *A Little Busybody*, at Niblo's on May 12.

TAMAGNO.—Signor Tamagno, the Italian tenor, sailed for Europe on Saturday, on *La Normandie*.

Moss.—Theodore Moss was quite ill last week, but is now reported convalescent.

WILSON.—Francis Wilson sails for England on May 3 for a pleasure trip. His next season will open at the Broadway Theatre, on August 18.

CRAIGEN.—Maida Craigen closes her season with the Booth-Modjeska company on May 10, and is at liberty for leading business for next season.

HENDERSON.—Grace Henderson, who has retired from the stage, is living quietly in this city.

CORINNE.—Corinne's best season has been the one now drawing to a close. Her time for next Summer is all filled.

MONTGOMERY.—George Edgar Montgomery has been appointed editor of the *Saturday Evening Gazette*, the first number of which is to be issued on April 10. If all of the *Gazette's* contributors should prove themselves able to write as bright and clever articles as does Mr. Montgomery the paper will be well worth reading.

BROOKS.—Helen Brooks, who has been playing Hulda in the Royal Pass company, has been highly commended for the vivacity and fun she throws into the part.

WENTWORTH.—Mae Wentworth, who has made quite a success as Ustane in *She*, will spend her Summer vacation in Germany, and will sail shortly for Antwerp.

CAMPBELL.—Fanchon Campbell has been engaged for The Child Stealer company for the remainder of the season.

DAVENPORT.—Fanny Davenport resumes her tour in *La Tosca* next Monday.

IRVING.—Henry Irving is to open the private theatre built by Patti at Craig-v-nos in Wales in the Autumn.

COE.—Frank McKee has presented his wife, Isabelle Coe, who is still with Nat Goodwin's company, with a handsome Marquise ring containing nineteen diamonds.

EVESON.—Isabelle Eveson will probably go on the comic opera stage next season.

LANDER.—Frank Lander, of Rose Coghlan's company, closes with that organization shortly to open with Richard Mansfield, joining the latter at Boston on the 21st inst. to play leading juveniles.

MEREDITH.—Harry Meredith will play the leading male role next season in Cora Tanner's new drama, *One Error*, having been engaged by Colonel Sinn. The season will open in August at the Fifth Avenue Theatre.

HAINES.—The invitations to the wedding of Alice B. Chiocchi (Alice Haines) to Henry W. Harwood have been issued. The ceremony will take place on the morning of the 17th instant at Trinity Chapel, No. 15 West Twenty-fifth Street. Both of the contracting parties are members of the Shenandoah company.

WILLIAMSON.—Negotiations are pending by which it is quite probable that Mr. J. C. Williamson and his wife, Maggie Moore, will follow Natural Gas at the Fifth Avenue Theatre and inaugurate H. C. Miner's management of that house.

LAWTON.—Frank Lawton, who is now traveling with *A Hole in the Ground*, has been engaged to create a part in Boucicault's new piece for Sol Smith Russell, which is to be produced at Daly's Theatre on August 18.

DITTENHOEFER.—Our London contemporary, the *Stage*, has complimented Ex-Judge Dittenhofer and *The Marauder* by copying in *toto* his instructive article, "How to Protect a Play." The compliment, however, would have been much more acceptable if the article had not been credited by the blundering typist to A. J. D. Menhofer. Alas! such is fame in foreign parts.

KLEIN.—Lulu Klein has been engaged for the Stepping Stone company.

GOATCHER.—Philip Goatcher is painting the scenery for *The Shatthen* to be produced at the Star Theatre on May 12.

GILBERT.—William S. Gilbert, the well-known comedian, formerly of Daly's company, is ill, and has gone to the New York Hospital.

SCANLAN.—W. J. Scanlan resumed his tour on Monday in Detroit, presenting Myles Aroon. Manager Pitou claims that no injunction has been served on his star. The case was postponed to obtain Mr. Scanlan's affidavit.

AT THE THEATRES.

STANDARD.—MONEY MAD.

John Murray..... George Wessells
Hugh Wallace..... E. H. Vandervelt
Cary Haskins..... E. J. Henley
Jack Adams..... Wilton Lackaye
Slink..... W. H. Thompson
Miley McCann..... Hudson Liston
Bill Burke..... Harry Gwinnett
Teddy..... Queen Vasser
Kate O'Neil..... Minnie Soligan
Grace Manning..... Lilia Wolsten
Gertie Graham..... Mary Hampton
Aunt Philia..... Mrs. Annie Yeaman

Steels Mackaye is nothing if not dramatic. When he allows this instinct to be governed by artistic workmanship he is very apt to turn out a play worth seeing, but when his talent for producing theatrical situations is not held in check—the result is riotous melodrama. Money Mad, which was produced at the Standard Theatre on Monday night, is a piece of the latter order.

It is an open secret that the play was originally called Through the Dark, and was produced over ten years ago at the Fifth Avenue Theatre of this city. At that time the plot was laid in London. There was not much success derived from the venture. Since then Mr. Mackaye has probably observed the growing demand for melodrama. He re-wrote the piece, located the plot in Chicago, and brought it out in that city last year under the name of A Noble Rogue. Whether the World's Fair audiences objected to the villainous characters, that according to the playwright, must be very plentiful in Chicago, or whether the piece was not up to the dramatic standard, is not quite clear. At all events, Mr. Mackaye decided to make another revision, and found a susceptible manager in J. M. Hill, who deserves a great deal of credit for the elaborate manner in which Money Mad has been mounted at the Standard.

The plot is very much on the dime-novel order. The entertainment is only relieved from the tediousness of conventional melodrama by the adroitness of the dramatist in introducing clever climaxes and picturesque scenic effects. The most sympathetic character is the soft-hearted and heroic villain, Jack Adams. As personated by Wilton Lackaye, Jack becomes a favorite with the audience from the start. There is a dash of Claude Duval and Jack Sheppard about the character that was well brought out by Mr. Lackaye. Jack is, in reality, the son of John Murray, a Chicago millionaire. He is abducted in childhood and brought up among thieves. He thus becomes a rogue by circumstance, but his native worth and inherent nobility eventually predominate, and he not only abandons his evil ways but is restored to the arms of his millionaire father, whom he previously rescues from a murderous assault and watery grave.

George Wessells delivered the lines of John Murray, the money-mad millionaire, with a tremendous sing-song that would have done credit to a canting deacon. Otherwise, his acting might have been effective. E. H. Vandervelt acted the part of Hugh Wallace with customary skill. For reasons best known to the author, this character is allowed to drop out of the plot at the end of the third act. E. J. Henley made Cary Haskins a communistic rascal, and his acting in the last act, when the police are on Haskins' track for the supposed murder of his millionaire uncle, was a most realistic portrayal of abject fear and remorse, and was loudly applauded by the audience. W. H. Thompson gave a capital character sketch of Slink, the Teutonic villain, and Harry Gwinnett was quite at home as Bill Burke, a typical crook.

Minnie Soligan proved quite a surprise in the role of Kate O'Neil. She entirely dropped her former manner of sugary girlishness, and came forward as an actress of considerable dramatic force. Annie Yeaman extracted quite an amount of fun from the character of Aunt Philia, a faithful old darky servant. The prayer, provided by the author, that she delivered in the third act is in very bad taste. Grace Manning was efficiently interpreted by Lilia Wolsten, who shared the fate of Mr. Vandervelt in being practically dropped out of the latter part of the play.

Another inconsistency is found in the part of Miley McCann, ably acted by Hudson Liston. Miley, after ascertaining that his foster sister, Kate, had been wronged by a man who declined to marry her, announces his intention of hunting down the scoundrel, but the play was ended before he could carry out his amiable intentions. Possibly the fact that the final curtain did not descend until one o'clock, a. m., induced him to abandon the search. Besides the villain, who happened to be Cary Haskins, had enough to answer for.

Mary Hampton was a vivacious and comedy embodiment of Jack Adams' sweetheart, Gertie Graham, and manipulated a typewriting machine with professional skill. Nor should we omit to commend the clever impersonation of Teddy by Queen Vasser. Her singing of "Little Annie Rooney" in the thieves' den caused the hearts of the gods to beat with quickened tempo. The subordinate parts were entrusted to competent people.

The dice-bridge scene, which caused the principal delay in the performance, was a tremendous undertaking considering the

limited size of the Standard stage. The steamboat is simply gigantic, and its passage across the stage on Monday night was attended by an aggravating tendency toward sectional movements, but taken as a whole it is likely to prove a very spirited canvas. This scene alone, when carried out with realistic smoothness, should do much to make Money Mad a spectacular success. It is indeed, a signal triumph of stage carpentry.

PEOPLES' THEATRE.—THE GOVERNESS.

Jarvis Coulter..... Frank Weston
Jack Rogers..... Orrin Johnson
Job Monckton..... John A. Ellsler
Adolph Segrast..... Paul E. Everett
Jimmy Needles..... Joseph Whealock, Jr.
Mrs. Hamilton..... Emma Butler
Lenny..... Little Rica
Christy Rogers..... Lucille LaVerne
Helen Talbot..... Pearl Means
Zorah Warden..... Effie Ellsler

At the People's Theatre on Monday night the popular actress, Effie Ellsler, presented for the first time in New York a drama called The Governess, by E. J. Swartz. The piece appears to have been written after the pattern of East Lynne and Miss Mulvan to afford an opportunity to display the whole range of Effie Ellsler's tearfully pathetic art temperament, and while it is well balanced, contains some strong dramatic situations, deals with powerful human interests and is in a dramatic sense well constructed, it lacks literary excellence and is replete with trite and commonplace language. It has also some passages of monotonous talk, especially in the leading rôle, in situations which might otherwise be vigorous.

The play deals with the trying position of a young woman, a Mrs. Griffith, whose husband has been executed for a murder really committed by one Adolph Segrast, a schemer. Her maternal solicitude prompts her to abandon her child in such a way that it is adopted by a rich widow, a Mrs. Hamilton, and then, penniless, hungry and heartbroken, she repairs to the riverside, intending to find rest for her troubles in suicide. While on the dock she witnesses the departure of a transatlantic steamer, and there picks up a pocket memorandum book dropped by a passenger, Jarvis Coulter, a lawyer, who is a friend of Mrs. Hamilton. Mrs. Griffith conceives the idea of forging a letter of recommendation in Coulter's name by which, under the name of Zorah Warden, she obtains in Mrs. Hamilton's house the position of governess to her own child. While there Mrs. Hamilton's brother, Jack Rogers, falls desperately in love with her, but her secret compels her to refuse his proposal of marriage.

Coulter suddenly returns from Europe, and, visiting the house, is introduced, to his surprise, to his supposed *protégé*. Being a lawyer, he does not expose her on the spot, but privately makes her confess the forgery and insists on her leaving the house that night during the progress of a ball. The adventurer Segrast is a visitor at the house, and, by a nice little habit of hiding behind screens and curtains, grasps the situation and also learns that in some melodramatically inexplicable way the child is heir to a fortune which he determines to get. The curtain of the first act falls upon Zorah fainting, upon Segrast intimating that he knows her to be Mrs. Griffith.

An attempt by Monckton, a tramp, the same night to steal the child in the interests of Segrast, is prevented by Zorah, and the entrance of the family and Zorah's appeal for mercy to him because he, too, knows her secret, places her under further suspicion. After leaving the house she finds her way to the office of Coulter, where she has the opportunity of denouncing Segrast as the murderer. Coulter clears up all the mystery, and the *disnomous* brings about her marriage with Jack Rogers. The play is relieved by a comic under-plot of an affair of love and jealousy between Jimmy Needles, Christy Rogers, and Mr. Jones.

The leading rôle of Zorah was played by Effie Ellsler in her best manner, and she was rapturously applauded. The cast was excellent. Frank Weston played the part of Jarvis Coulter with the *bonhomie* of a man of the world, and his impersonation proved quite effective. As a character sketch the tramp depicted by John A. Ellsler as Monckton was admirable, and reminded one of the original Bob Eubanks in *Castie* as played by Honey. Jack Rogers in the hands of Orrin Johnson, was manly, but as conventional as his lines. The villain Segrast as played by Paul Everett was simply a melodramatic stage villain. Joseph Whealock, junior, was very amusing in the part of Jimmy Needles, a lovesick young dada.

Emma Butler was handsome and satisfactory as Mrs. Hamilton. A charming little tot, called Little Rica in the bill, captivated the house with her acting of the child's part. Lucille LaVerne exhibited considerable soubrette talent as Christy Rogers, the flirting lover of Jimmy Rogers. Pearl Means was satisfactory in the repulsive character of Helen Talbot, a jealous mischief maker. G. H. Pickman as Tate, the detective, and E. Leggett as Jones, the dada, acquitted themselves well in those small parts. The scenery appeared to be "old stock." The house was crowded.

NIBLO'S.—THE KNIGHTS OF TIBURN.

Mrs. Sheppard..... Jeffreys Lewis
Jonathan Wild..... A. H. Hastings
Blueskin..... E. J. Lyons
Sir Bowland..... Chas. C. Grinnell
Owen Wood..... Louis J. Grinnell
Thomas Darrell..... Walter Thomas
Pigg..... Barry Maxwell
Sir Edward Morton..... Louis Sylvester
Mrs. Wood..... Eddie Sheridan
Whiford..... Clara Louise Thompson
Jack Sheppard..... Harrison Ainsworth

Harrison Ainsworth's romantic story of Jack Sheppard, dramatized by the clever Frenchman, Adolph d'Ennery, under the title of *Chevaliers du Bronillard*, has at last come to New York as The Knights of Tiburn, and was produced, for the first time in America, at Niblo's Garden on Monday evening.

As to the ultimate fate of the great Parisian success in this country, there can be little doubt. It will repeat its triumphs of the Porte St. Martin. The general effect suffered a little, especially in the earlier scenes, by an evident lack of rehearsal; but the audience was satisfied. The applause and recalls were unceasing and most generous. The lines of the American version, as presented at Niblo's, adhere closely to the French original, but as to the literary merit of the translation little good can be said. The dialogue is often very stilted and painfully awkward.

To create for the character of Jack Sheppard—a terrible young ruffian as Ainsworth describes him—the amount of sympathy from the public necessary to the salvation of all stage heroes, the cunning d'Ennery has deftly furnished him with a complete outfit of plausible—even good—motives for wrong-doing. To every one connected with him Jack is a sorry rogue and an irredeemable jail-bird; to his own conscience and the public alone is the knowledge conveyed that all the sins he commits are done in order to shield his foster-brother, Thomas Darrell, from certain blood-thirsty enemies who are plotting against his life.

The rôle was very well filled by Clara Louise Thompson. Although erring at times from a tendency to overdo the part and at others from an entire absence of acting—moments when she seemed to be reciting her lines for the edification of the musicians in the orchestra—Miss Thompson on the whole did very creditable work, and was rewarded by frequent applause. Two other characters in the novel—those of the worthy carpenter, Mr. Wood, and his dame—have been slightly altered; and we grant for the better. A low comedy element has been infused into the lines of both that is far from displeasing, and which often serves to brighten scenes otherwise sombre and uninteresting.

At the commencement of Act I. there is a capital scene in the carpenter's shop between Mr. Wood (Louis J. Grinnell) Mrs. Wood (Louise Sylvester) and Jack. Miss Sylvester, particularly, played admirably. The part of Jonathan Wild, on the contrary, is badly done. All the ideas of the famous thief-catcher we had formed since childhood are rudely dispelled by A. H. Hastings—we will not say d'Ennery's creation. His lines are neither bright nor even well delivered. Yet, in the story the figure of Jonathan Wild is among the most prominent. A wily Jack Sheppard without an equally smart Jonathan Wild has no *raison d'être*.

All the scenery and scenic effects used in this production are of an unusually artistic and elaborate order. They have all been used in Paris, and went for much in the phenomenal run of the play in that city. The last scene of Act II. is a wonderful combination of scenic art and stage mechanism. It would make in itself a good study for many of our native artists.

As Mrs. Sheppard, Jeffreys Lewis was powerfully dramatic, and revealed an intense emotional power of no ordinary stamp. She participated largely, and most deservedly, in the enthusiastic applause and many recalls. With the exception of E. J. Lyons, who made a capital Blueskin, and Barry Maxwell, who made an equally good Pigg, the remaining members of the cast have not been happily chosen.

THIRD AVENUE.—SIBERIA.

Bartley Campbell's plays are sure to draw large audiences to Jacobs' Third Avenue Theatre, and on Monday evening, when Siberia commenced a week's engagement, the house was crowded in every part.

Adolph Jackson and Eleanor Monnett assumed the principle roles, and were ably assisted by a good company. Next week, The Old Oaken Bucket.

GRAND.—THE CORSICAN BROTHERS.

Robert Mantell opened in his spectacular production of The Corsican Brothers before a large audience at the Grand Opera House on Monday night. Mr. Mantell's excellent work in the dual rôle of the twin brothers evoked repeated recalls.

The star was well supported by a strong company. Mark Price gave a good delineation of Chateaubriand, and displayed fine swordsmanship in the dual scene. Guy Lindley was satisfactory as Baron Martelli. E. A. Baron did justice to the rôle of Boine. Charlotte Bohmke invested the part of Emilie with a regal stage presence, and gave a fine

impersonation of the rôle. Minnie Monk was very satisfactory as Madame Franchi.

The play has probably never been so well mounted and staged as in this production. In the masquerade ball scene in the third act, the spacious stage presented a picture of rare beauty. During this scene a diversion was given which evoked frequent applause. Among the specialties were the Majillons, who were enthusiastically received. Next week, The Great Metropolis.

TONY PASTOR'S.—VARIETY.

Notwithstanding the absence of the genial "Tony," who is away with his road company, a capital entertainment was given at this cosy theatre last Monday evening. The house was well filled, and the applause that greeted many of the principal performers must have proved very satisfactory to them. Frank Bush, Maggie Cline, John and James Russell were undoubtedly great favorites with the audience, and Lottie Gilson, Earle Remington, William Hines and John A. Collier were also well received.

AT OTHER HOUSES.

Shenandoah is in its last two weeks at Proctor's Twenty-third Street Theatre.

The Grand Duchess continues its prosperous run at the Casino.

Aunt Jack is approaching the two hundredth performance at the Madison Square Theatre.

This is the last week but one of The Gondoliers at Palmer's Theatre.

The Charity Ball glides merrily along at the Lyceum, and so does The County Fair at the Union Square Theatre.

The Senator performances at the Star are still attended by large and delighted audiences.

The Ivy Leaf is this week's popular attraction at the Windsor Theatre.

Carmencita still reigns supreme at the lively variety entertainment furnished nightly at Koster and Bial's.

ROSINA VOKES' SEASON.

Clarence Fleming, Rosina Vokes' manager, is a hard worker, and a good conversationalist. In less than fifteen minutes the other morning he told a *Mirror* reporter all about his star's season and her New York engagement, which opens next Monday at Daly's Theatre.

"With the exception of a few weeks this has been a very good season," said Mr. Fleming. "Our four weeks' season in San Francisco was splendid, but the rest of California was indifferent. So was the Northwest this season, both for us and everybody else. In all the large cities except Philadelphia we did exceedingly well."

"Miss Vokes has been in the best of health all season, and so have I, though that of course, is not of importance. We have added several new pieces to our repertoire, and we will present two of them during the opening week. They are *Percy Pendragon*, a one-act comedy, taken from H. J. Byron's *Marriage in Haste*, and a one-act comedietta by F. W. Sidney, entitled *Wig and Gown*. The latter was first produced in Chicago, where it made a great success. We shall also produce several other new plays during our stay here, and the duration of our engagement will depend upon the weather. I count upon six weeks, anyhow."

"Our supporting company is almost the same, except for the lady members, as it was last season. Felix Morris, the clever character comedian, who has heretofore shared the honors with Miss Vokes, is now featured on all the bills as chief support, while Courtenay Thorpe and Ferdinand Gottschalk continue with us. The new members of the company are the Misses Eleanor Lane, Emily Rancher, Elsie Lombard, and Charles J. Bell."

THE OLDEST ACTOR DEAD.

Thomas A. Lyne, who was probably the oldest American actor, died in Salt Lake City last week. He was eighty-four years old, and was a native of Philadelphia, where he made his first appearance at the Walnut Street Theatre about 1812, in the rôle of William Tell. It was later in the same year that James E. Murdoch and Edwin Forrest began their professional careers in the same city. With John Gilbert, Mr. Lyne was a member of the Court Street Theatre in New Orleans more than half a century ago.

During his career, Mr. Lyne played at the Park and the Old Bowery Theatres in this city, and took the pioneer theatrical company to Detroit, Chicago and Milwaukee. For twenty-four years he resided at Salt Lake City, where he was at one time engaged by Brigham Young to drill, rehearse and act, with a company of amateurs in a theatre established by the Mormons.

Subsequently, Mr. Lyne was strongly opposed to the *Letter Day* Saints, and waged an unrelenting war upon the Mormon Church and lived to see polygamy wiped out in Utah, and so great was the interest he took in the politics of that territory that he had himself carried off his dying bed to vote at the recent election.

THE HANDGLASS.

"The Emperor Augustus, though passionately fond of a dog, would faint at the sight of a cat," says an historical exchange. It would never do for Augustus to have had to occupy a third-story back room in a fashionable boarding-house.

† † †

There is one paper in New York called *Once a Week*, and still another *Every Other Week*. There are rumors that in the near future we shall have *The Week Before Last* and *Week After Next*.

† † †

WIFE OF SUCCESSFUL PLAYWRIGHT.—"Breakfast will not be ready for ten minutes yet, Henry."

SUCCESSFUL PLAYWRIGHT.—"All right. I'll just run up-stairs and write a play."

† † †

JOHN P. BRADY gave me a black walnut box of quite small size," is said to be the shortest sentence in the English language containing all the letters in the alphabet. Mr. Brady was not a theatrical man or he would never give away boxes in this reckless fashion.

† † †

The Christian Scientists spell truth with a big "T," but they refused to undertake the cure of a man suffering with dyspepsia the other day unless he promised to give up eating pickles.

† † †

An advance agent who shall be nameless was heard to remark last week that he knew three of the biggest liars in the world: he was one himself, he said, and Blank, of the Stumbling Block company, was the other two.

† † †

When the manager tells stories that are startling and prodigious, Of receipts that gather weekly from his great and only show.

When he whispers that his leading lady prays and is religious

Do not mind him, 'tis a boomer and it

Does
Not
Go!

† † †

A MAXIM writer in the West says: "If you do not saw wood you have no right to grow because there is no fuel." We can't see that there is any special objection to buying it already chopped.

† † †

AMONG a list of "Dont's" for men is this: Don't carry money in your right hand trousers pocket. A rural theatre manager says indignantly: "We never do! But if some of you fellows bring a good show along that will draw more than three reserved seats and two back rows, we propose to carry money just where we darned please!"

† † †

A young man may have six girls, each of whom has promised to be a sister to him; but when a button comes off his overcoat, he has to sit down to the task just as though he were all alone in the world.

† † †

RIDER HAGGARD has disappeared from view and it is supposed that he has gone to the Orient for inspiration, maybe he has; but maybe he is working a quiet little advertising dodge.

† † †

Mwanga, King of Uganda in Africa, has accepted Christianity. He is a man who thought nothing of killing a few wives before breakfast and had missionary served regularly with his afternoon coffee. After this, there is hope for Billy Rice.

† † †

A MAN may think himself a swell and wear a Derby neat.

And revel in the gaiterette of tan; But no one ever tells him that "he's nice enough to eat."

For he's not constructed

On
That
Plan!

† † †

An evening paper has offered a prize for the best letter on that time-honored subject: "What Shall We Do With Our Girls?" A Harlem man sent a telegram short and to the point: "Shake them!"

† † †

Says a fashion note: "The latest thing in after-dinner coffee sets are little square cups and saucers with margins in yellow and gold berries scattered on white grounds." Bad cooks will endeavor to heighten the effect with brown grounds on the inside.

† † †

A TYPWRITER TRUST has been formed in New York and one of the rules is "No typewriter shall remain twenty-four in the employ of a corporation or firm where linen dusters are worn after three in the afternoon."

† † †

A New York paper is compelled to "admit with candor" that Chicago "handled its recent dog-show with signal success."

† † †

ELLA WHEELER WILCOX says that men don't like women with hobbies, yet if a comic opera singer could be discovered with a hobby for keeping her contracts, she would no doubt be voted a success by managers.

TWO ARTISTS ANGRY.

Madame Adelina Patti was credited with some ill-natured remarks concerning Mrs. Kendal in an interview that appeared last week. Among other things the *diva* was alleged to have asserted that the English actress made a trademark of her personal goodness, and was in the habit of speaking uncharitably of her sister actresses.

This portion of the interview was telegraphed to San Francisco on Saturday and shown to Mrs. Kendal. She authorized the following response to be dispatched to *The Dramatic Mirror*:

"I can scarcely believe," said Mrs. Kendal, "that Madame Patti said these harsh things of me, and rather look upon it as the license of an overzealous reporter. I do not know Madame Patti personally, but I know that she is a nice little woman and a great singer.

"She appears to be very hard on me. She does not know me personally, and therefore is mistaken in her impression. I never criticise members of my own sex, especially those in the profession; nor am I aware that I ever made a parade of my goodness, which is nothing out of the common. The world has done that for me. I make it a rule never to speak of those of my sex in the theatrical profession. People say I have, but they cannot prove it.

"No one who knows me would say what Madame Patti is quoted as having said. I have frequently had many harsh things said of me by those who do not know me. Patti is beautiful, rich and the finest singer in the world, and certainly has no cause for professional jealousy."

Madame Patti was interviewed on Monday with reference to the matter. She denied the alleged interview *in toto*.

"I have never in my life had anything to say about Mrs. Kendal!" she exclaimed. "It is a falsehood, made out of whole cloth. I could not speak so meanly of any one. I am disgusted with the reporters, and I shall hereafter deny myself to the members of the press."

Patti is quite right. She has good grounds for feeling indignant at a false imputation which exposed her to harsh criticism. She has sent a dispatch to San Francisco denying the authority of the interview.

If the newspaper that printed the mendacious stuff would discharge the reporter who manufactured it, it would be doing a service to journalism. But such a piece of justice is not likely to be done. It seems to be the custom of many daily papers to protect and encourage their hired liars.

TESTIMONIAL TO E. B. NORMAN.

E. B. Norman, the late stage manager for Richard Mansfield, was presented by the members of his company with a handsome gold pencil case, a watch chain and a testimonial signed by all the members of the company. The presentation took place prior to the sailing of Mr. Norman and his wife on the *Tenacious* last Wednesday.

D. H. Harkins was the spokesman for the company, and he alluded in grateful terms to the affection and esteem in which Mr. Norman is held by that organization.

Mr. Norman made a felicitous reply, and declared that he had become attached to America and American ways and customs, and that he hoped to meet them all again in business next season.

The testimonial is as follows:

To E. B. Norman, Esq.: We, the undersigned American and English members of Richard Mansfield's company, who have been associated with you for the last two seasons in London and America, beg your acceptance of the accompanying souvenir as a token of our respect and esteem for your courtesy, patience, gentlemanly bearing and ability as stage manager of the most brilliant, elaborate and artistic modern representation of Shakespeare's play of Richard the Third. Wishing you all success for the future we are:

Beatrice Cameron, Johnstone, Bennett, Isabel Hader, Josphine Pines Day, Julia Brutone, D. H. Harkins, Helen Hopkins, Constance Neville, Atkins Lawrence, Beverly Sippican, Ira, Emmie and Neily Bowman, Mervyn Dallas, Beverly W. Turner, Frank Finch Smiles, Thomas P. Graham, Hubert Drane, Edgar Norton, W. L. Stetson, Henry Bayton, C. W. Roberts, C. D. McGivern, Franklin Roberts, William Stuart, A. K. Knight, Milton Brist, A. Butler, W. Elliott, George Keogh, manager.

Mr. Norman will return to this country in the Autumn to commence work here as a producer of plays, comic operas, spectacular dramas, or any employment which his experience on the stage may fit him for.

FIRST CLASS MAIL MATTER.

One of the notable revivals in the line of farce-comedy next season will be that of *The U. S. Mail*, George C. Jenkins' satirical play. Early this season, it will be remembered, *The U. S. Mail* was produced as an experiment. It was performed at Louisville, Pittsburgh, Wheeling, W. Va.; Uniontown, Pa.; East Liverpool, O., and a number of other towns in Eastern Ohio and Western Pennsylvania.

The novelty of the idea and the clever scenes, caricaturing country postmasters and country post-office clerks, proved quite taking, and the critics spoke in eulogistic terms of the piece.

In the meantime, *The U. S. Mail* has been rewritten by Mr. Jenkins, and will be produced next season under capable management and with a strong cast, pretty music, new printing, handsome costumes and special scenery.

Associated with Mr. Jenkins is M. P. Ihssen, Washington correspondent of the *Pittsburgh Post*, who owns the controlling interest in the play.

THE BUFFALO STAR THEATRE.

Louis C. Levi, who is to be associated with his father, Emanuel Levi, in the management of the Star Theatre, Buffalo, next season, is in the city, accompanied by his counsel, Simon Fleischmann, who was formerly the dramatic critic of the *Buffalo Courier*.

"The lease of the Star that is now held by the Meech Brothers," said Mr. Levi to a *Mirror* reporter, "expires on June 17, and for next season my father, who owns and built the house, will be manager. I will assist him in the management. We shall continue the policy of the house as a first-class theatre with prices ranging for some attractions at \$1.50 down, and with others at \$1 and lower. The theatre holds 1,500 people, is lighted by electricity, and is first-class in every particular. We will open in September and are here now booking time."

A CHAT WITH OWEN FERREE.

"Yes, indeed, I have startling news for you," said Owen Ferree, general manager of W. H. Power's Fairies' Well and Ivy Leaf companies, as he met a *Mirror* reporter the other day. "You remember our two eagles, the one that appeared in *The Ivy Leaf*, and the understudy? They got into an awful fight recently, in Paterson, N. J., and one of the kings of the air was killed instantaneously, while the other died the other day from the wounds received in the battle. I am now negotiating with a man in Maine for two more of the birds of freedom, and I shall probably have them in time to open with them here at the Windsor on next Monday night. Another acquisition to advertise *The Ivy Leaf* in one-night stands is an Irish fox-hound, which wears a blanket with the legend, 'Ivy Leaf-to-night.' The dog is a large brown-and-white animal, and of course attracts considerable attention."

"But, of course, you want to know something about Mr. Powers' companies, and especially *The Fairies' Well*. This piece played return dates at Chicago, Milwaukee and St. Louis to receipts that were even larger than those of the first engagement. And Carroll Johnson is making a hit everywhere.

The season will close in Indianapolis May 6, and next season will open in Cleveland Sept. 1. The *Ivy Leaf* closes at Toledo on May 14, and also opens on Sept. 1 in Rochester. I will remain with Mr. Powers next season, and all the leading people of both companies are to be retained."

HIGH-TONED AND CLEANLY.

Syracuse Herald.

THE NEW YORK DRAMATIC MIRROR is one of the best of the many publications devoted to the stage. It is high-toned and cleanly, and is edited with ability and discrimination. Every page of every number contains something worth reading.

FRANCIS WILSON'S GONDOLIERS.

Francis Wilson has caused a little excitement by announcing that he will bring his company from the Broad Street Theatre, Philadelphia, where he is now playing, to Palmer's Theatre next Thursday afternoon the 17th inst., and give a performance of *The Gondoliers*.

The opposition against him is hydronated.

First, there is Mr. Brooke, the manager of D'Oyly Carte's *Gondoliers* company. He claims that unless D'Oyly Carte has cabled direct to Mr. Palmer, giving him permission to allow Mr. Wilson to play there, the performance cannot take place, as Mr. Palmer's arrangements with Mr. Carte would not allow it.

Second, there is John Stetson, who owns the rights for Philadelphia (which he has leased to Mr. Wilson) and for this city after the English company leaves.

Third, there is Frank W. Sanger, who claims to hold a contract with Mr. Wilson by which that comedian is not to appear in New York until he comes to the Broadway Theatre in the Autumn to fill an engagement at that house.

As an offset to these formidable barriers, A. H. Canby, Mr. Wilson's manager, claims that he has a contract with Mr. Palmer allowing the performance.

Mr. Sanger is willing to have the performance take place, provided it is given for the benefit of the Actors' Fund.

In the meanwhile *The Gondoliers* continues at Palmer's, closing its season there on the 19th inst. On the 23d the entire company of forty-nine people, including two Americans, will sail on the *City of Berlin*, going direct to Queenstown to play a tour through Ireland. Ten or twelve weeks have already been booked. G. P. Mossman, Mr. Curtis' representative, will remain here to look after his interests theatrically and to represent Mr. Curtis' hotel, the Savoy, in London.

REFLECTIONS.

REHEARSALS of *La Chassigne*, the next new opera at the Casino, begin about May 1.

WILLIAM REDMUND will not tempt fortune as a single star, but is to play leading engagements next season.

KLAW AND EALANGER have added the Globe Theatre at Columbus, O., to their list of houses which they represent.

CHARLES FOX, the well-known scenic artist, is reported to be lying dangerously ill at his home in West Sixtieth Street.

It is likely that J. B. Dickson will be associated with W. W. Randall in the management of the latter's exchange next season.

A. J. SPENCER, for the past three years with Frank Mayo, has been engaged to do the advance work for Nellie McHenry's new comedy, *Lady Peggy*.

ORVILLE M. REMINGTON, for the past two seasons the advance representative of *A Possible Case* company, has been engaged to act in a similar capacity with *The Shatthen*.

SIRIUS closes a successful season at the Third Avenue Theatre on Saturday night. Its next season opens at the National Theatre, Philadelphia, on Sept. 8. Harry Kennedy continues to be its manager.

A NUMBER of the advertising agents of the theatres of this city met on Sunday last and organized into a permanent organization. They will have a benefit shortly.

MANAGER H. R. JACOB is negotiating with a number of Western managers, with a view to enlarging his circuit so that it will extend from this city to San Francisco and possibly include Australia.

MARION DE MEYERS, a juvenile actress, died at Belleville, N. J., on last Friday, of consumption. Miss Meyers had been on the stage for about four years, and was at one time a member of Fanny Davenport's company. She was about twenty-five years old.

BARCLAY WARBURTON, who is to manage and have an interest in Henry E. Dixey's starring tour next season, is the son of a wealthy Philadelphia newspaper proprietor. Mr. Warburton has had some experience both in the front of the house and behind the stage.

HALLER AND HART contradict the statement that John T. Kelly is to join the Later On company, and write that they do not contemplate making any changes for the rest of the season, as they are perfectly satisfied with each and every member of the cast.

JOSEPH A. JESSEL takes exception to the statement that his wife, Agnes Herndon, closed her engagement under the management of Edward H. Neil, claiming that the latter's position was that of an advance agent. Mr. Jessep says he will continue to be Miss Herndon's manager despite Mr. Neil's efforts to have her sign a contract to act under his (Neil's) management next season.

THE news comes from England that New York is to have a music hall on the London plan. The site is said to be selected, and the representative of a syndicate with \$500,000 capital is in London looking up attractions. It is said that the entire companies of the Empire and the Alhambra will come over, and alternate at the new hall.

NIXON AND ZIMMERMANN's Company of Foreign Artists, the new vaudeville company, opens its season on September 15 at the Broad Street Theatre, Philadelphia. It will be headed by Trewey, and will include Bautier De Kolta, who invented the Vanishing Lady and other tricks, Brue and Grevier and eight other foreign stars of equal merit.

ROBERT MANTELL's season has been extended one week. He will play *The Corsican Brothers* at the Amphion Theatre during the week of May 5, closing his season on the 10th. On the 28th inst. he will play *Monbars* at the People's Theatre for a week.

THE POTTER BROTHERS, managers of Potter's Opera House, Bowling Green, Ky., write that there was no damage whatever done by the tornado in that city, as erroneously stated in the press dispatches. The gentlemen mentioned desire to thank the profession for letters and telegrams of sympathy.

THE LION AND THE LAMB, Will R. Wilson and Julius A. Lewis' farcical comedy, has been let on royalty to Gabrielle Du Saulx, who will open her season with it on September 15, playing the part of Mlle. Noctol, a French ballet dancer, in which she made a pronounced success at the Bijou Theatre in the original production of the play. Alexander Melhado will act as Miss Du Saulx's manager, and will engage a strong company for her support.

MANAGER P. HARRIS has taken his young managers, Richard L. Britton and Tomis P. Dean into partnership with him, and the firm is now known as Harris, Britton and Dean. Mr. Britton is about twenty-two years of age, and is a graduate of the Columbia Law School. Mr. Dean is about twenty years old, and before his connection with Mr. Harris was for several years the treasurer and assistant manager of the Opera House at Indianapolis, and also private secretary for Hon. William H. English during the latter's Congressional term

THE NEW YORK DRAMATIC MIRROR.

THE ACTRESSES' CORNER.

WHAT COUNTS.

We all have a dark day now and then. Every life has a time or so of total eclipse. Upon such times we look back saying, "how much more I suffered than there was need for"; or, with hushed breath, to ask, "how did I ever get through it?"

We theatrical folk are inclined to make emotional dissipations of our unhappinesses. We have often a business appreciation of the "acting value" of the scene in real life for which we find ourselves cast.

That's a thrust toward the quick of our pride, but there is some truth in it.

We really do work things up a bit; if our opposite is in earnest or the "situation" is dramatic we are likely to "feel" more than our own earnestness really demands.

We have so long rejoiced in getting bits of "natural business" for Camille and Mary Jane that it's downright satisfactory to do some of it for ourselves. Of course, we are sincere and earnest; still we do sort of "work up the climax" as a good actress who knows her business should, while the woman in us is involved rather less emotionally than mentally.

This sounds cold-blooded. Oh, well! When you find yourself being miserable or indignant or self-sacrificed at a great rate it is well to pull yourself up with a cold-blooded idea. If it succeeds as a "pull up" there is probably some truth in it.

The human being who can command his attention can command his mood. Many a piece of splendid heroism has been accomplished because the mind was diverted from the suffering or danger to the complete exclusion of pain or fear.

Now and then something gets tangled among our heart strings and a lot are torn out before we can save ourselves the tug, or shift it to strings that can stand it before any awful harm is done.

We know a joy must not be too closely looked at or we will add tears to our laughter.

Also quiet investigation of the sources of a despair will usually show us a way to lighten it.

In books and plays great bursts of passion, fierce reactions, unbridled outbursts of impulse are all very fine for curtains and climaxes and closing of chapters—but, oh, dear! we haven't time for all that.

Feel? Oh yes! God help us! Yes! but, we cannot spend our strength—we have no time to nurse the pain of a wound. It's a bit commonplace, perhaps, but we must staunch it properly, and let it bleed as quickly as it will. Our lives must go on. Scars won't hurt—but loss of blood is weakening. Our lives must go on, and it isn't ourselves that count in the world, it's our life.

We can't take a reaction into villainy because our fair plans fail. We dare not fling our life to the dogs because we have lost heart in it. Because way back in some one's happy-banded past a mistake was made, the burden of which falls from the clear sky upon our shoulders, we cannot cry out "injustice," and shut up shop.

We count for so little that if we are served well or ill, it makes so little difference in the sum of humanity—it is our daily living that counts. We must do the best we can, whatever it brings us. There is suffering enough in the blind world; we must hang staunchly on to what we get, and not let it slip and spread around.

There are a thousand ways of escape from the tyranny of petty despairs and every day heart-break. We can "think of something else" almost always.

When we are fairly thrown and find ourselves half-stunned in the path of an inscrutable justice, the spiked wheels of whose car grind slowly over us, we must still rise from the despair of it.

It's not a question of courage—it's commonplace expediency.

There are so many sides to everything, if we force our thought along them all we shall find some side of even the worst thing that we can face with courage.

Upon a great blow follows a numbness—a numbness we instinctively strive to quicken into tears and conscious suffering.

Yet it is nature's own divine economy to give us a little time to gather strength and make up our minds how to front the pain when it does come.

Tears are proof to ourselves of our sensibility and as such we rather take a pride in them—but they ebb strength away.

"Fading away" and going into convents or consumption are emotional dissipations we cannot permit ourselves.

Real blows bruise darkly enough, though we bury our heads meanwhile with our blessings. Scars are left, though to save ourselves we clasp strong hands over the gash laughing, "a mere scratch." Tbled to death might be more romantic, but we haven't time and our exit cue has not been given.

Hurt must make us strong and patient and gentle. How else can we live?

We dare not cry life cruel because we are cut deep. We are not quits with the world

when it serves us ill. In one way or another we must stand what comes to us. If tears crowd seeing from our eyes, we must remember something worth laughing for. If our best slips from us, we may still hold ourselves above our worst. When pain gnaws hard we can beat strong hands against our heads till we have a bruise on the outside to think of. No matter what happens we must go on living, and our life must not be spoiled because we get scarred. Our life counts—we don't!

POLLY.

MR. DE MILLE SAYS SOMETHING.

LYCEUM THEATRE,
New York, April 3, 1890.

To the Editor of *The Dramatic Mirror*:

Sir.—I thank you for your courteous offer to print our side of The Wife controversy, now before the courts; the offer is in accordance with *The Mirror's* spirit of fair play. But it has been our wish not to try the case in the newspapers. The court is the proper place, and we prefer, as heretofore, to leave it there.

We will only state, in justice to ourselves, that as we had nothing whatever to hide, and desired all possible light that could be shed upon the question, we unhesitatingly placed in the hands of the plaintiff's attorney three different copies of *The Wife*—the present acting version, the first version played, and even our original manuscript. It is from these three that the plaintiff's counsel has cunningly called the very strained, and in many places utterly false comparison (published in *The Mirror* under date of April 5) by which he strives to make it appear that *The Wife* was not an original play.

The ingenious comparison of the two plays submitted by the opposing counsel could equally well be applied to any other two plays wherein love, jealousy, hatred, revenge, and the other elemental emotions exist. I think the comparison itself furnishes its best condemnation. To it might have been added that in both plays the men wear trousers.

If I said that in a certain play a husband, lover, and the villain have a scene touching the wife and her reputation, which some is brought about by the machinations of the female villain, I could apply the resemblance which this incident furnishes to scenes in other plays as well as those now under consideration. Yet this very scene is from Diplomacy. But how different the story! Hypothetical analysis, therefore, are not facts, and as we are dealing only in facts, that is why we prefer to leave our case with the proper tribunal.

In this connection permit me to state on behalf of Mr. Balasco and myself, that we need a certain motive for a complication in the second act of the new play upon which we are at present engaged. That very motive must, of course, be in the possession of somebody else at this moment. If that somebody will only give us the motive now, when we really need it, much time and trouble and possibly a lawsuit, may be saved in the future.

For protecting ourselves in the matter of The Charity Ball, we are engaged in drawing up a parallel between that play and the twentieth chapter of Exodus—also considered a work of "inspiration."

Most faithfully yours,

HENRY C. DEMILLE.

ALLEGED PIRACY AND OTHERWISE.

E. J. Swartz, the author and owner of *Dad's Girl*, has promptly met the charge of having plagiarized that play from *Caprice*, made in these columns last week by a young man who had been a member of the Ruby Lafayette pirate company. Mr. Swartz has sent *The Mirror* a clear and detailed statement about his play, *Dad's Girl*. He says that *Dad's Girl* was written for and first produced by Lizzie May Ulmer in 1883, and was played exclusively by her for four seasons. Since Miss Ulmer relinquished this piece it has been presented by Maria, Katie Putnam, Annie Burton, Nellie Free, Agatha Singleton and others, on royalty. Mr. Swartz then goes on to state that there is no identity of the two works, absolutely no resemblance, and no such characters in it as Mercy Baxter and Jack Henderson. The playwright lays great stress on the assertion that it was doubtless really the manuscript of *Caprice*, under the title of *Dad's Girl*, which our correspondent had read. That seems very probable, and if so, entirely exonerates Mr. Swartz. The charge of alleged plagiarism made against Mr. Swartz was founded on the subjoined letter received by *The Mirror* last week:

To the Editor of *The Dramatic Mirror*:

Sir.—A fact which appears not to be generally known is that *Dad's Girl* and *Caprice* are one and the same play. I have seen Miss Muddern in *Caprice*, have read the MS. of *Dad's Girl*, and know the plays to be alike, even to the names of the characters, Mercy Baxter, Jack Henderson, etc. I confess to having played the part of Jack Henderson in *Dad's Girl* while in the Ruby Lafayette company. The West is overrun with pirate companies.

OMAHA, Neb., March 20.

The New York Atheneum Dramatic company is producing *Passion's Play* under the title of *Plot and Passion*, *The Old Homestead*, *Our Boarding House*, *Noble Outcast*, and *Hand of Fate*. This gang is playing this week at Charleston, Ill., and next week, beginning on the 14th inst., at Danville, Ill.

MR. HASSAN IN HIGH FEATHER.

Edward J. Hassan, manager of *One of the Finest*, is in high spirits over the success of his attraction this season, and this is what he had to say about it to a *Mirrored* reporter:

"It has been the best season I have known since I bought the play. I shall not close at all, as I am booked through the Summer and also, with the exception of nine weeks, for the regular season of 1890 to 1891. Five of the nine weeks still open for next season are held purposely for Western towns, and I could fill those dates in twenty-four hours, if I desired."

"Have you anything new for next season?"

"If you mean new plays, no!—nor do I want any. I find *One of the Finest* takes all my attention, and I am busy in taking care of the novelties I shall introduce in that piece. These novelties include four swans which are being trained to draw children in water-phantoms in the lake scene, six South Sea ducks that I am training for racing purposes, a set of mammoth chimes, and a large ship, forty feet long.

"I have just signed contracts with Prof. Riverton—the wizard of the rolling deep. He performs a feat of walking on the water in ordinary boats. I am also having two gondolas made for the lake scene, so you see my special scenery car will be pretty well filled the coming season. My company will number twenty-two people. I have just engaged Belle Barron for the leading part, and am now negotiating with some strong specialty people, for I always want the attraction to bear the name of its present high standard—*One of the Finest*."

PRINCE AND PAUPER.

"Something about *The Prince and Pauper*," said Manager Daniel Frohman, repeating a *Mirrored* reporter's inquiry. "It opened on Monday night at the New Opera House at Madison, Wis., and on next Monday night it opens a three weeks' engagement at the Hollis Street Theatre, Boston, closing its season most probably with that engagement."

"On July 22 the company will appear in Denver. From that city they will play West to the Pacific Coast, returning East in October and continuing the season right through."

"The legal complications have been compromised. I pay the plaintiff, E. H. House, Mark Twain's share of the royalties. We will appeal the case shortly, however."

FAY TEMPLETON TO STAR.

"*Fay Templeton*," said Frank Gerth, her business representative, to a *Mirrored* reporter, "is to open a season of comic opera in a New York theatre on or about August 4. Her manager, William L. Lykins, is now booking *Fay Templeton* for the season of 1890-91. She is to sail from Europe in June, and will arrive here in time to thoroughly rehearse the company which is now being engaged."

"*Fay Templeton* has been studying earnestly in Paris during the past year, and has greatly improved in her singing, while losing none of her physical attractions. She is to appear in a round of comic operas, and her engagements are to be principally in the larger cities."

FROM COMEDY TO MELODRAMMA.

Arthur Rehan, having closed his regular season, is about to take a pleasure trip to California with his brother-in-law, Oliver Byron, the latter being booked for an engagement in *Across the Continent* next month at San Francisco. In referring to his plans for next season Mr. Rehan gave *The Mirror* a *Mirrored* representative the following particulars:

"I always regarded *Under the Gaslight* a good sensational play, and I have concluded to revive it next season in a most elaborate manner. The best company obtainable will be engaged and every effort made to duplicate its original production and prolonged success. You know there are great possibilities for scenic effects in the play, and everything will be done in the line of stage mechanism to carry them out. I am negotiating with two well-known boasters to be used in the pier scene, and intend to engage the best specialty people to be had. New and effective printing will be used. The booking is mostly in the best theatres of the larger cities. We shall play very few of the smaller places, as the scenery will be too elaborate for that purpose. Looking at the undertaking from every standpoint, I am confident of large financial returns."

"How about your comedy repertoire?"

"The comedies will be laid aside temporarily. Our past season has been good, bad and indifferent. We did very well in spots. The South was good. They have some excellent towns down there, and I must particularly Birmingham and Anniston, Ala., the latter being one of the best for its size in the country."

SENSE.

Boston Beacon.

Miss Sheridan's "Polly" letter in *The Mirror* about studying the old comedies is correct, every syllable of it, and ought to be hung up in every green-room in the country.

GOSSIP OF THE TOWN.

REHEARSALS of *The Shattocks* begin at the Star Theatre on next Monday.

CHARLES W. KING has been engaged for the company of *Marie Hubert-Frohman*.

HENRI VERA, the husband of Madame Purch-Mardi, died in Paris late last week.

The Burglar will succeed *The Stepping Stone* at the New Park Theatre on the 14th inst.

The Royal Pass company will close the season at the Haymarket Theatre of Chicago on April 29.

GROFFREY STEIN has resigned from the Panorama company, and will leave that organization on April 15.

CAROLINE HILL (Mrs. Herbert Kelso) has been engaged by J. M. Hill to support Maurice Barrymore next season.

JOHN P. SULLIVAN will star next season under the management of Henry Dobbin in his play, *Leaves of Shamrock*.

CLARISSA, or *A Wife's Wit*, will be produced at the Madison Square Theatre on May 15, by Mrs. Rachel McAuley.

JAMES V. COOKZ closed his season in advance of *Mile. Rhea* at Cleveland, O., on Monday. He claims excess of management at the cause.

THE B. P. O. ELKS, No. 22, Brooklyn Lodge, will give a grand invitation ball at Phillips' Turn Hall, Brooklyn, this (Wednesday) evening.

HAILEY BANCROFT and Ida Vernon are two of the latest engagements that Manager E. D. Price has made for Mrs. Leslie Carter's company.

JENNIE LELAND, has been engaged to support Tony Farrell in his forthcoming starring tour in *The Irish Corporal*. Miss Leland is said to be one of the best "all-round dancers" in the profession.

JOHN H. REDDING, Maggie Mitchell's property man, died recently at Chicago and was buried by the Actors' Fund. He was a native of this city.

FRANCIS WILSON will be seen at the Broadway Theatre in the Autumn in a new comic opera by Cheever Goodwin, the author of *Evangeline*, and *Woolson Morse*.

As elaborate production of *A Scrap of Paper* is to be given by the members of the Lyceum School of Acting at the Lexington Avenue Opera House this (Wednesday) evening, under the auspices of the Fabian Union.

THOMAS Q. SEARBOOK appeared for one night only on Monday in the cast of *The Stepping Stone* at the New Park Theatre, leaving on Tuesday to begin rehearsals with the De Wolf Hopper Opera Bowtie company, which begins an engagement of fifteen weeks at the Broadway Theatre on May 5.

HERN ERNEST POSSART began his Western tour at Milwaukee on last Sunday night. During this trip he will visit Chicago, St. Louis and Cincinnati, returning to this city early in May and giving his farewell performance at the Ambieg Theatre on May 13. By special request of Mr. Possart he will be managed on this tour by Richard Koenig, who is well known and popular with the managers all over the country, both German and English.

The will of Gertrude Cannon, the wife of Tony Hart, has been filed in this city. The estate which she leaves is valued at about \$20,000, but there is no provision in the will for Mr. Hart, who is confined in the Hospital for the Insane at Worcester, Mass. His needs, however, will be looked after out of the money raised at his benefit, the trustees of the fund being Dr. T. S. Robertson, Frank Sanger and A. M. Palmer. Mrs. Hart's estate is divided among her relatives and friends.

THERE will be a special performance of *The Lady of Lyons* at Proctor's Twenty-third Street Theatre to-morrow (Thursday) afternoon at two o'clock in compliment to the New York Women's Press Club. Eliza Proctor Otis, the well known amateur actress, is to play Pauline to the Claude Melnotte of Henry Miller. Other members of the cast are Henry Miller, Henry Bergman, Harry Marwood, James O. Barrow, G. W. Bailey, W. J. Cummings, J. K. Hutchinson, Joseph Adelmann, Walter Beckett, Mary Breyer and Mrs. Thomas Whiffen.

LEGAL complications await Richard Mansfield when he returns to this city. E. B. Norman, his English stage manager, claims that it was a part of his contract that the fares of himself and his wife back to England were to be paid by the star. During the season now drawing to a close Mr. Mansfield, according to Mr. Norman, promised to pay him \$100 cash in lieu of the tickets, and this offer was accepted. When it became time to pay the money, however, Mr. Mansfield said that he had arranged with Mr. Low, in this city, to hand over the steamship tickets to the stage manager when he arrived here. Mr. Norman came on, but he found no tickets. He paid his own passage over, but left word and made all the necessary arrangements with his lawyers, Messrs. Howe and Hammel, to have Mr. Mansfield's property attached in this city.

LONDON NEWS AND GOSSIP.

London, March 20, 1890.

No novelty worth calling such has seen the light at any London playhouse since I last mailed you. A new and original historical drama has certainly been performed for five consecutive afternoons at the Comedy, but I don't count this as novelty because it is run on the oldest and most crusted lines—and blank-verse lines at that.

This piece, which is entitled *The Favorite of the King*, was announced as by F. S. Boas and Jocelyn Brandon, and was supposed to be in four acts; but as these were divided into ten scenes, and as moreover a "tableau-curtain" was dropped every time a scene had to be changed the proceedings were of most portentous duration.

The "favorite" in question is George Villiers and the "King" is James the First of England and Sixth of Scotland. Villiers loved Helen, a little country maid, before he went to court, and would have wed her but that his haughty mother had other views for him. Once at court and basking in the sunshine of the King's favor, Villiers looked elsewhere for a bride and was mean enough to allege Helen's religion as an excuse for his breach of promise. Helen then up and spoke her mind with some freedom, explaining to Villiers that she both loathed and despised him, and that he might put that in his pipe and smoke it—or words to that effect.

Meanwhile, Villiers' haughty mother, for some inscrutable reason, seeks to poison the King, and to that end leagues with Dr. Lambe, a weird and wizardly leech, whose position in the story is—not to put too fine a point upon it—not strictly accurate. But his introduction serves the author's purpose which is evidently to involve the heroine in trouble. Accordingly Helen comes to Dr. Lambe for medicine for her sick father and while hidden behind a curtain overhears certain treasonable plottings between Lambe and Villiers, who by this time has become Duke of Buckingham. Emulating Sheridan's sleeping sentinels she declares that "This shall to the King" and is thereupon promptly cast into prison by Villiers.

All this while John Felton has been hanging around intent on settling an old score with Mr. Villiers in proper historical form. So Felton having mysteriously let Helen out of prison hies him to Portsmouth to take vengeance on the Duke. Felton's haste is so great that he assassinates his Grace about three years before the proper time—but let that pass.

Helen, divining Felton's little game also hies to Portsmouth, to warn her old sweetheart, and of course arrives just in time to be late. Wheneupon she has a short, quick mad scene and dies upon the body of the Duke—greatly to the relief of all concerned.

Boas and Brandon probably mean well, but they mustn't ring this sort of thing in on us too often. That way madness lies. If their blank verse is not very good it is also not very bad, but as the song says, "we've no use for it; we don't require it; you must take it to the chap next door"—though whether he will have it is very much open to doubt.

Boas and Brandon think otherwise, for they have already set to work to reconstruct their play "in such a manner as to strengthen the interest and effect and introduce more comedy." They have my best wishes for their success. All the same, I must tell them that this subject was treated much more skillfully about five and twenty years ago, in a play called *John Felton*, by old Edward Stirling—and probably he conveyed his plot from the other side of the channel as was his wont.

If ever *The Favorite of the King* is put up again, I would advise them to play Act 1 and 2 on Mondays, Wednesdays and Fridays, and Acts 3 and 4 on Tuesdays, Thursdays and Saturdays. It's too steep to be taken at one sitting.

Royce Carleton as Villiers, Barrett Roe as Lambe, J. R. Crawford as Felton, Louise Moodie as Lady Villiers, and Dorothy Dene as the hapless heroine did what they had to do better than might have been expected.

In the "Mr. Thomas Lewen" who played the page, I recognized a son of William Terriss, whose real name is Lewin. The youngster acquitted himself well and did not show even a trace of nervousness. You bet these Terriisses are not shy, anyhow.

A welcome gleam of humor was afforded by the introduction of a pert, pretty waiting-maid, pertly and prettily played by Mrs. C. Carson; but otherwise the show was too gloomy for words.

Probably you have already heard that Irving proposes to produce at the Lyceum next September a play by Herman Merivale, founded on "The Bride of Lammermoor," but mayhap I can give you some points that have not yet come across.

Of the many dramatic versions of Scott's romantic story, Palgrave Simpson's *Master of Ravenswood*, as produced by Fetcher at the Lyceum in 1865, was far and away the best.

Palgrave Simpson didn't write this play all out of his own head, or even all out of the *Wizard of the North*'s novel. He mainly "lifted" his business from a play called *La Fiancée de Lammermoor*, written in 1828 by Victor Ducauge for the great Frédéric Lemaître.

Theatrically speaking, Ducauge improved upon Scott. Instead of representing Lucy's madness in her bridal chamber and Edgar's solitary death upon the Kelpie's Flow, he introduced a scene of Lucy's rescue at the altar by her lover, at the very moment she is about to pronounce the vow which would bind her to Buckland. Edgar bears her away to the treacherous sea-beach, where they both meet their death. This scene of the Quicksand was represented with thrilling intensity in the old Lyceum play.

It is somewhat singular that Merivale should have chosen the title previously selected by Palgrave Simpson. If Merivale is wise he will also choose the same incidents for treatment, and the closer he sticks to Ducauge, the more likely he is to be successful.

Of course, Irving will cast himself for Edgar of Ravenswood. The wisdom of such a course remains to be seen. Ellen Terry should be an ideal Lucy Ashton, and Terriss, who rejoins "the dear old guv'nor," will be a vigorous Bucklaw. Mackintosh has been engaged for Caleb Balderston—a very excellent choice. If Irving is sometimes at fault in the parts he selects for himself, his instinct rarely errs in the selection of parts for others. It is understood that Alfred Bishop goes to the Lyceum in the Autumn, but it is not yet settled what he will play.

The *Master of Ravenswood* will probably be produced at the Lyceum early in September. *The Dead Heart* is dying fast. Louis XI is already in rehearsal, and Olivia, and The Bells will also be revived before Irving and Miss Terry start on their Summer tour, at which time the Dalys take possession of the Lyceum. In all these revivals Terriss will probably take part.

Meanwhile, Terriss has been casting about for a house at which to produce *Paul Kauvar*, of which he holds the English right. Some have said he is likely to produce this at the Adelphi and give it a send-off by playing the title-part himself before he returns to "the dear old guv'nor."

This is, of course, arrant nonsense. Terriss would doubtless be delighted to pose as a sender-off in this connection, but the Brothers Gatti are not built that way. At least, they haven't been up to now. As a matter of fact *Paul Kauvar* will be first seen at Drury Lane on May 10, with Terriss in the name-part, of course. He will have the valuable assistance of Miss Millward.

I presume that the date of Terriss' appearance in the Lyceum revivals already alluded to is contingent upon the catching-on or otherwise of *Paul Kauvar* at Drury Lane. When *London Day by Day* ceases to pay expenses, *Green Bushes* will be revived at the Adelphi. As this play has already been in rehearsal for about a fortnight, it would seem to indicate that the Adelphi management expect such a contingency to arise speedily. Speaking without authority, I should say they will put up the old piece for Easter Monday.

The last nights of *The Middleman* at the Shaftesbury are announced. The theatre will be closed for Passion Week, and Arthur Law's new play will be produced there on Saturday, April 5.

The scene of this piece will be laid in and about Dartmoor, and Willard will enact the part of an escaped convict—rather a change from the probity and pottery of the present production. Alfred Bishop has been fitted with an elderly character-part, which will display his abilities to advantage.

Dick Venables is the somewhat colorless title now chosen for this piece. Unless I am very much mistaken, it was originally called *Jackman, the Panther*, and about twelve months ago I gave you some details concerning it. The play was of course then "under consideration" in another quarter.

George Alexander's place at the Adelphi in *London Day by Day* was taken on Saturday night by Frank Cooper. Alexander hid him over the way to the Avenue, there to represent that agreeable rattle, Dr. Bill, *vice* Fred Terry transferred to the Haymarket.

Alexander danced the Kangeroo step with much vigor. Light-comedy-patter is somewhat of a violent wrench for this young man after his long series of romantic juveniles. But if increased scoring up of the merry shekels results therefrom, I am sure that no member of his ancient race will blame him. A new front piece called *Miss Cinderella* was put on at the Avenue in honor of its manager's first appearance there. It was proved to be only small potatoes—and few in a heap at that.

A Man's Shadow reaches its 200th performance at the Haymarket next Wednesday. Sydney Grundy's new play will probably be produced there on April 3.

There has been much chopping and changing of title for this novelty. First of all it was called *The Broken Seal*, then it was announced as *The Great Judge*; the latest selection is *A Village Priest*—decidedly the worst of the three.

I would not be surprised if Beerbohm Tree changes his mind again. A sly dog and a humorous is Tree, and sweet are the uses of advertisement. He has been very anxious to convince me that *A Village Priest* will by no means be a one-part piece. The characters allotted to Tree, Fernandez, and F. Terry are so equally balanced that it would puzzle the devil—I mean the author himself to decide which is the best of them.

A. Harris seems to be getting himself disliked. I hear that Freeman Thomas and he are at loggerheads over their late circus speculation at Covent Garden, and that Thomas threatens to run a pantomime at Covent Garden next season in opposition to Drury Lane. George Edwards has also warned A. Harris that if he (H.) doesn't mind what he's up to he (Edwards) will run a pantomime at the Princess' next Christmas and make things hum. Of Harris' welfare with his late partner, Arthur Roberts, I have already told you.

Taking him all round—and he has become very round of late—Harris is much to be pitied. His litigation with Agnes Huntingdon has resulted to his—or rather to the Carl Rosa Opera company's—advantage. Agnes has paid \$5,000 as liquidated damages in compliance with the forfeiture clause in her agreement. What is more, she is said to have expressed an opinion that she would have considered her release from the domination of A. Harris cheap at even double the money.

She has now placed her business in the hands of C. J. Abud, who has arranged for her an early tour in America under his personal management.

A new farcical comedy by Pinero will be put on at the Court about Easter.

A farcical comedy in three acts entitled *Cerise et Cie.* by Mrs. Musgrave, the authoress of *Our Flat*, will be tried at William Greet's matinee at the Prince of Wales' on April 10. *Our Flat* is still playing to good business at the Strand.

John Maclean died last Saturday morning. He was stricken by paralysis, and only survived the shock a few hours. John was a worthy man and a good actor in parts that fitted him. He had been on the English stage thirty years.

At the Vandeville this afternoon was produced *Miss Tomboy*, comedy in three acts, by Robert Buchanan, who with *ndif* North British humor describes his work as "founded on Sir John Vanburgh's famous comedy, *The Relapse*. " Famous comedy" is good, and so, on the whole, is R. B.'s present effort, though it must be confessed that it would stand a better chance of success with a more suitable Foppington.

Buchanan has really done his spiritizing both wisely and well. While not disdaining to avail himself of the deodorizing efforts of his predecessors, Richard Brinsley Sheridan, Richard Cumberland and John Hollingshead—whose *Man of Quality* failed with much success at the Gaiety in 1870, though Alfred Wigan was the Foppington and Nell Farren the Hoyden—he has had the wisdom to reject much which those conveyors retained. In a word Buchanan has thrown overboard the mock-heroic artificial intrigues of *Amanda and Townly*, *Berithia and Loveless*.

Indeed, no one of these four characters finds a place in *Miss Tomboy*. But the excellent under plot is retained in its entirety and elaborated by Buchanan in really artistic fashion. The infamous male bawd Coupler, whose sex was changed by Sheridan, now appears as Sir George Matcham—a mere marriage broker. The part of Lord Foppington has been shorn of its cynical humors—doubtless to suit the requirements of Mr. Tom Thorne who altered the play and cast himself for the part.

With all its toning down the part doesn't suit Thorne in the least. Yet if to-morrow's notices are favorable it is more than likely that *Miss Tomboy* will go into the Vandeville evening bill at once; for it is an open secret that Clarissa has—as Rutland Barrington would put it—"failed to attract."

If the play *does* succeed under those circumstances it will be mainly owing to the Hoyden of Miss Winifred Emery, which retains all the humor of the original character with none of its vulgarity. This afternoon indeed this young lady surpassed the expectations of her warmest admirers.

Cyril Maude (who is Winifred's husband) played Lory with artistic effect. He should, however, have been cast for Foppington. Frank Gillmore was bright as Tom Fashion, and Fred Thorne, though horribly nervous, was quite safe as Sir Tunbally Clumsy.

FOREIGN FOOTLIGHT FLASHES.

George Ohnet is dramatizing his last novel, "Dernier Amour." It will be produced at the Paris Gymnase next September.

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Dick Venables, Arthur Law's new play, was produced at the London Shaftesbury Theatre last Saturday evening. Although it met with fair success, the play is said to be lacking in dramatic incidents and strong dialogue.

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Harold Frederick, London correspondent of the *New York Times*, is reported to be writing a play for a London theatre.

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The modern Mabille, the *Jardin de Paris*, is not to be done away with as reported. M. Zidler, the manager, has just secured another lease for six years. The American tourist can continue to be happy after all.

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Ruth is the title of a melodrama in four acts by Addison Bright and Jerome K. Jerome, which Wilson Barrett has secured for production in this country. Miss Eastlake will create the title role.

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Henry Arthur Jones' *Master and Man* is being translated into Dutch, and will be produced shortly at Amsterdam.

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The three hundredth performance of *Our Flat* at the London Strand Theatre was commemorated by the presentation to each visitor of an illuminated scroll bearing the autographs of all the members in the cast.

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The French season in London begins May 5. M. Mayer having secured Her Majesty's Theatre from that date until December 1. *Joanne d'Arc* will be the first production, with Sarah Bernhardt and the whole of the Porte St. Martin company and original scenic effects. This will be followed by the regular French repertoire.

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As was inevitable, a burlesque on *Joanne d'Arc* is being prepared and will be held in readiness for production at a London theatre simultaneously with the appearance of Sarah Bernhardt. Florence St. John will probably play Joan.

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An English dramatic version of Mark Twain's story, *The Prince and the Pauper*, by Mrs. Oscar Beringer, is now being played at a series of morning performances at the London Gaiety.

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Emile Zola, who is known to have made more by his pen than any author living, and whose last work has reached its fifty-fifth edition, has written five plays, all of which have proved ghastly failures. They are: *Therese Raquin*, *Les Héritiers*, *Rabourdin*, *Le Bouillon de Rose*, *La Curée* and *Germinal*.

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Fred Horner, the London playwright, who recently purchased the English rights of the Paris success, *Feu Toupinel*, will call his adaptation *The Late Lamented*.

* * *

Mrs. Musgrave's new farce, *Madame Cerise and Cie.*, will be produced *en matinée* at the London Comedy Theatre, April 17. The cast will include: C. Hawtrey, Esie Lewis, Ben Greet, John Le Hay, Ben Webster, Fanny Brough, Marie Linden, Josephine St. Ange and Myra Kemble.

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Although the experiment of producing Ibsen's plays has hardly proved a happy one, the Norwegian dramatist is still decidedly the fashion. *The Doll's House* has just been produced at Dresden and it is said that the Grande Porte is desirous of having all of Ibsen's dramas translated into Turkish. A Russian translation of *The Pillars of Society* is being played in St. Petersburg. Its reception by the worthy Slavs is reported to be slightly lacking in warmth.

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Ibsen is not discouraged by the repeated checks his works receive. He remarked to an interviewer recently that he thought the proof of their merit lay in their universal unpopularity, his theory being that the judgment of the many must always be wrong, as the foolish in every community are in an overwhelming majority.

* * *

A somewhat novel competition, started by an enterprising theatrical journal, has just been closed in London. Its object was to choose from among the MSS. of the "great unacted," or of as many amateur playwrights as chose to compete, the most meritorious work, the adjudicator being Henry Arthur Jones and the prize a gold medal and a matinee production at a London theatre. The winner is J. Freeman Bell, the *som-de-plume* of two London journalists, and their play is called *Humble Pie*.

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A dramatic version of Rider Haggard's *Jess* by Eweretta Lawrence and J. J. Bisgood, was produced at the Adelphi Theatre, London, on the 25th ult. It proved a failure.

GAWAIN.

MANAGER MCCOURT'S CIRCUIT.

Peter McCourt, the manager of the Tabor Grand Opera House, Denver, Col., looks very much like Cornelius Vanderbilt. Mr. McCourt is a busy and successful manager, and a *Miriam* reporter conjectured at once that something was up when he saw him in the city the other day.

"Yes, sir, I am here for a purpose," was Mr. McCourt's reply to the reporter's question. "I am arranging with Charles Frohman who represents Al Hayman's interests and his own, for the establishment of a circuit by which attractions can be booked or be taken on tours of the Western country with much better financial results than heretofore. All the arrangements, too, can be made at Mr. Frohman's office. The new scheme will closely connect my circuit with that of Mr. Hayman."

"As you are aware, Mr. Hayman's circuit commences in Chicago and includes Kansas City, Omaha, the leading theatres in San Francisco, Portland and the Upper Oregon country. My circuit includes the Tabor Grand, a new \$500,000 opera house now being built at Pueblo, Col., and for which I am prepared to negotiate for an opening attraction on a guarantee, Leadville, Aspen, Colorado Springs, and the Grand Opera House, Salt Lake City.

"An interesting fact to theatrical people in connection with the Salt Lake House is that attractions can play at it on Saturday night, and often on Monday night in San Francisco. This can be accomplished by taking a special train after the performance and catching the regular train at Ogden, fifty miles away. The cost is very reasonable.

"The business of the Silver Circuit and the Coast has reached such importance that it is absolutely necessary to have it handled in New York. We have just played Shenandoah in Salt Lake City at \$4,500 in three days and evenings, and to \$8,500 in Denver in one week. Other attractions, like *Evangeline*, that have recently been playing with me, are doing a business that equals that of the Eastern country, and the towns on my circuit are growing so rapidly that one-night stands are done away with. Salt Lake City will next season be a week stand, and I can play good attractions four weeks in six towns."

"The next regular season of the Tabor Grand opens on Aug. 13 with *The Prince and Pauper*, and the house will only close one week. The Leadville Theatre this Summer will be lowered to the ground floor, and all of our theatres will compare favorably with those of any in towns of equal importance in the East. The Pueblo house, in particular, will be an elegant theatre, comparing favorably with the Tabor Grand and the New Marquam Opera House, Portland. It will have a roof garden open all Summer with an orchestra from the East that will remain there all the year round."

NEW LONDON'S NEW THEATRE.

The Lyceum Theatre, the handsome house recently erected in New London, Conn., was opened to the public last Monday evening. The opening attraction was *The Wife*, presented by Daniel Frohman's company. The following prologue, specially written for the occasion by George Parsons Lathrop, was recited by Miss Bertha Gibbs:

Here on the Bankside of the Thames we meet,
As on the Bankside Shakespeare used to greet
Old London's audience. But our London's *Men*,
And this bright theatre we owe to you.
Long is the path from those far English times
When the great drama rang its morning chimes;
Shakspere, the *Globe*, the *Rose*, the *Swan*, the
Curtain—
Long since all vanished. Yet who doubts 't
certain,
That, while man breathes, new theatres will rise,
And with as many words 'neath New World skies
Good friends, who come to us from work or home
To spend with us an evening, as we run,
You bring us life, we give you life again;
Love, laughter, sorrow, stony pleasure, pain,
The blunted hopes and motives—all the glee
Of noble conduct, and the triumph glorious
Wherewith true hearts may cross our days vicissimes.

Your eager living we in earnest play,
And try to share the love your lives obey.
So, when we leave you, only our mimic scenes
Leave with you, once fair thoughts of life's true
meaning.

Then shall we be content. And may this place
Long be the haunt of mirth, mirth, of grace,
And worthy actors' art! Then when each year
Ends out its term, the plays enacted here
Shall form a memory as of scenes' and mirth's
Still clear living father-sons to follow.

And when life's curtain on us all descends,
As we have met, so may we part—good friends!

The performance was attended by a large and fashionable audience. Every seat in the house was sold, and many late comers had to be satisfied with standing room. The theatre was universally admired, and is provided with tasteful decoration and modern comforts.

THE EDITOR MAKES A HIT.

The Editor, Charles T. Vincent's new comedy, in which Louis Aldrich is starring, was produced at Birmingham, Conn., on Monday night.

In speaking of the production to a *Miriam* reporter, A. L. Erlanger, Mr. Aldrich's manager, said:

"The play has more than satisfied us with the success it has met. Our intentions now are to play a three weeks' season, two through New England and one at the Walnut Street Theatre, Philadelphia, the week of April 21.

"Applications have been made to us by several New York managers for time but we have not decided to accept any as yet."

PROFESSIONAL DOINGS.

MINNA K. GALE resumes her place in the Booth-Barrett company next season.

TO-NIGHT (Wednesday) the 150th performance of *The Charity Ball* takes place at the Lyceum Theatre, this city.

The last business transactions that will probably take place between Messrs. Jacobs and Proctor occurred on Monday when final arrangements were made about the theatre in Utica.

The Emma Juch Grand Opera company opens the New Grand Opera House, Philadelphia, on May 5.

PETER McCOURT, the manager of the Tabor Grand Opera House, Denver, Col., is in this city.

J. B. POLK will open at the Fourteenth Street Theatre on May 19 in *The Silent Partner*.

NIXIE, Mrs. Burnett's new play, was produced at Terry's Theatre, London, on Monday, and is reported to have met with success.

A new play, dealing with Russian life, and written by Frank Rothschild, will be presented at the Fifth Avenue Theatre on the 17th inst.

OPERA TYLER will essay the role of Gertrude Ellington in *Shenandoah*, at Proctor's Theatre, on Saturday night, and will remain with the company through the Summer season.

M. A. KENNEDY and Marie Greenwald are among the latest engagements for Charles Frohman's New York company for next season.

ALEXANDER COMSTOCK denies that *The Old Homestead* is not to be produced in London, and claims to have received a cablegram offering him an interest in the management of the *Princess' Theatre*, which he says he has accepted.

THE testimonial to be tendered to Joseph Reynolds, who has been Mr. Tompkins' representative at the Fifth Avenue Theatre, is to take place on Sunday evening, April 27.

ADRIE BULGARO has been engaged for the leading female part in the *Hold by the Enemy* company, which is shortly to tour California. George Bacus, of the Sweet Lavender company, has been engaged to play the Correspondent.

THE 250TH performance of *Shenandoah* will take place at Proctor's Twenty-third Street Theatre this (Wednesday) evening. This notable event will be signalled by the distribution of handsome note-paper repositories, each having an etching of the Shenandoah Valley.

ROSE COCHLAE is said to have done a splendid business at the Grand Opera House last week, the receipts being the largest known at the theatre for Holy Week since that house has been under Mr. French's management. This week Miss Coglan is in Washington.

"JACK" SAWFORD, advance agent for J. K. Emmet, reports that the comedian's season is the best he has ever had in this country. His profits up to date are over \$50,000.

HARVEY RUSSEL, late of *A Possible Case* company, closed on Tuesday with E. D. Price to go with Mrs. Leslie Carter's company. Time for this organization has all been booked for next season, there being only two broken weeks. The company will travel as far as Denver, Col.

Mrs. Hovey, mother of the late Daisy Murdock, died at her home in Williamsburg last Saturday of hasty consumption. She was forty-five years of age.

THE MADISON SQUARE THEATRE company closes its season on the 26th inst.

ELIAS E. VANCE's realistic comedy-drama, *The Limited Mail*, will be given its first production at the Metropolitan Opera House, Columbus, O., the latter part of August. W. J. Chappelle will go in advance.

PHOENIX CLIFFORD, a young English leading lady, will be in New York next Summer on the lookout for a suitable engagement. Miss Clifford comes highly recommended by some of the first London managers, and as she intends to reside in America, will doubtless prove an acquisition to the American stage.

KATHLEEN ROLAND, of the *Wings of Sin* company, met with a peculiar accident in St. Louis recently. In one portion of the play she has occasion to lean on the table for support.

In doing so, she felt a sharp and stinging pain and discovered that a large needle, with which she had been sewing in the early part of the scene, and which stood point upward, had entered and passed through the fleshy part of the left hand between the thumb and first finger. Miss Roland pluckily drew the needle out and went on with her part without giving any sign of the painful accident. After the performance she had the wound dressed and was assured by the physician that she need apprehend no danger from lock-jaw.

H. B. WARNEA is to manage one of Colonel Sion's attractions next season.

A big party of managers went to New Haven on last Tuesday evening to see Louis Aldrich in *The Editor*.

RALPH DELMORE is the latest leading man to get the starring fever. He won considerable success in the principal role in *The Exiles* this season, and on Saturday sails for Europe on the *Umbria* in quest of a play in which to star next season.

SIGNOR SALVINI before his departure for Europe presented George Grace, who was connected with his company in a minor capacity, with a diamond ring.

R. D. STEVENS, the director of the *De Wolf Hopper Opera Bouffe* company, offers a prize of \$50 to the person sending him the best and most original topical song to be sung by Mr. Hopper on the opening night of the company at the Broadway Theatre on May 5. He reserves all rights to reject any and all of those sent to him, and may be addressed at the Broadway Theatre.

PRIMROSE AND WEST'S Minstrels have just completed a seven weeks' tour of the Southern States. They are now going through Pennsylvania, New York and the New England States. The season, making thirty-five weeks in all, will close in May. The organization for next year will be terminated early in May.

EDWARD E. RICE and Henry E. Dixey will separate at the end of the present season of *The Seven Ages*, which may close with the engagement in Chicago. For next season Mr. Rice has a new piece in two acts, by Paul Potter, entitled *The World's Fair*. In this burlesque *A World's Fair* is donated to each city of prominence in the United States before the year 1892. Mr. Rice will engage a strong company, and hopes to improve considerably on the farce-comedy of the day.

MR. AND MRS. KENDAL have reached Denver on their way East from San Francisco. The London managers and profession are getting up a welcome for them on their return to their native country.

H. R. JACOBS has closed with J. T. McElfrack and Sons for the erection of his New Academy of Music at Newark, N. J., and plans for the new house are now being drawn. The theatre will be a palatial structure on the ground floor, and will seat about 1,500. It will cost about \$120,000.

P. NOF DE VARENNE V. MONTEZ writes that Thomas Flaherty engaged a company to play at Waltham, Mass., on April 3, and that besides himself (Montez) the company included Grace Huntington, E. H. White, as stage manager, several members of the Dear Irish Boy company and others. He alleges that Mr. Flaherty promised to pay salaries the day after the performance, but remained invisible, and the company was not paid off, although Miss Huntington was kind enough to settle a few of the urgent demands.

ADELAINE MOORE is to open her foreign tour on April 14 at Glasgow, and will subsequently appear at Aberdeen, Dundee, Manchester, Halifax, Liverpool and Birmingham, previously to her London season, which is to open on June 16 at the Globe Theatre and last until August 2. The tour is under the direction of W. B. Moore, assisted by Thomas Burnside, a Chicago journalist. The stage manager is Hugh Moss, the author of *Boots' Baby*.

EDWARD NICHOLSON, the minstrel widely known as "Little Mac," died of asthma on Monday at the New York Hospital. He was about thirty-five years of age, and was born at Brockville, Canada. His first appearance on the stage was in this city when the theatre at No. 472 Broadway was under the management of Dan Bryant. He took his stage name out of compliment to General McClellan. His last engagement was with the Daly Brothers' *Upside Down* company. The funeral takes place to-day (Wednesday), the interment being in the Actors' Fund plot at Evergreen Cemetery.

RAYMOND DEELANDER, the French dramatist, died in Paris on the 20th ult. His name is familiar to theatrical students in America by his play *Antoinette Rigaud*, adapted for the Madison Square Theatre by Clinton Stuart, and by his collaboration with Victoria Sardou in writing *Belle Nanane*. His other works are *Les Trois Rennes*, *Le Terre Promise*, *Le Chateau des Tilleuls*, *La Fille d'un Grand Homme*, *L'Amant aux Bouquets*, *Les Comedians*, *Un Mari qui Lance sa Femme*, *D'Une Fete a l'Autre*, *Le Marquis de Harpouys* and *Un Gendre*. Most of the above were also written in collaboration.

ARRANGEMENTS have been made with Manager Dunleavy for Dan Sully's new play, *The Millionaire*, to be presented at the New Park Theatre after its production at the Brooklyn Grand Opera House on April 14. The cast will include, besides Dan Sully as the star, Z. F. Mackay, Max Arnold, Milton Robbie, Frank Jamison, Frank Allen, Phil McFarlane, Con Lynch, J. P. Connolly, Thomas Ward, George Richter, J. W. Walters, Louis A. Sully, Marion Earl, Carrie Radcliffe, Gertrude West and Josephine Plympton.

Announcement.

THE DRAMATIC MIRROR's dramatic essays have awakened widespread interest among players and playgoers. Numerous letters have reached us requesting the publication of the series in book form. This would be impracticable, but we propose to meet the demand in another and a better way, by beginning in May the publication of

THE DRAMATIC MIRROR QUARTERLY.

The first number of THE QUARTERLY will contain the principal essays that have appeared prior to its issue. Each succeeding number will present the rest of these valuable contributions to theatrical literature, in consecutive order. In addition, the contents will comprise certain special features appropriate to a dramatic periodical of the highest class.

THE QUARTERLY will be handsomely printed on heavy paper, bound in a tasteful cover. The pages will be of standard magazine size. Those that desire to preserve our notable series of essays in convenient and elegant form will appreciate this publication.

There will be nothing cheap about THE QUARTERLY except its price. Single copies will be sold at 25 cents. Yearly mail subscription (four numbers), 85 cents.

Orders may be sent to the office of publication, or left with any news-dealer. The trade will be supplied by the American News Company.

A limited number of pages will be set apart for approved advertisements. Terms furnished on application to the Publisher.

THE NEW YORK DRAMATIC MIRROR.

INTERESTING COMMUNICATIONS.

THE ART OF MAKING UP.

To the Editor of the Dramatic Mirror:
Sir.—In the New York Sunday *Herald* of March 30 last, there appeared a very lengthy illustrated article under the above caption. Reporting to have been inspired by a Mr. Will A. Buckland, who, the *Herald* informs us, is a professor of the make-up at the American Academy of Dramatic Art.

The very first sentence in the article, attributed to Mr. Buckland, is a slur upon the profession at large—gratuitous as it is unjust, and the next one conclusively proves that his own information on the subject which he discusses with such sapience and assurance, is limited, as I propose to show.

First, in speaking of the make-up, he says: "It is remarkable why so important a subject is slighted by professionals."

What reply will Booth, Barrett, Downing, Mansfield, De Wolf Hopper, Joseph Jefferson, Florence, and the many other past-masters in the art, too numerous to mention; what reply, I say, will these great artists make to the above remark? It is my humble opinion, that, should anyone of them see the article, he would significantly shrug his shoulders and indulge in a quiet smile of derision—all by himself. It is, unfortunately, true that some professionals do slight their make-up; but they are in the minority to-day—a minority which dwindles more and more every year. So far from "slighting" the "important subject," every reputable actor now-a-days insists upon the highest grade of wigs and make-up that can possibly be gotten up—regardless of expense—and not a few, when ordering wigs, bring their own sketches of the characters they wish to impersonate.

His second sentence is this: "I don't know of the subject ever being taught before in a systematic manner."

Shades of Charles Fechter and Lester Wallack! This is about the unkindest cut of all and hardly deserves serious criticism. There is not a company in the country whose work in this direction at every performance from the juvenile lead to the old man, does not represent the whole gamut of make-up and thus afford every "sage" all needed opportunity. Furthermore, the six theatrical wig firms in this city can put forth a contingent of twenty-four men and over who can "make-up" with the best artists in the profession and not suffer by comparison. These experts are variously employed by managers of the metropolitan stage and by the various amateur companies of New York and neighboring cities. Has not Mr. Buckland heard of and seen text books on the art, written "in a systematic manner?" If not, then I advise him to make inquiry and he will probably find "a ready help" that would enable him to give most valuable hints upon the subject under discussion, were it not—copyrighted.

The first thing attracting my attention to the article was the familiar face of—I was going to write Lewis Morrison as Mephistopheles—but see that the make-up is claimed by Mr. Buckland as his own.

Postscript! only Mr. Morrison has the unequivocal advantage of priority!

He then goes on to enumerate all the extraordinary possibilities of the make-up, giving all the credit to "grease paint," supplementing his statement with the information that "these paints are of a vegetable nature and are utterly harmless." THE DRAMATIC MINNIE a few years ago did show us how "utterly harmless" some of these miracle-working grease paints are.

"These candles are essential in order to get the effect of the make-up." Why, of course! Without light in the dressing-rooms, to make up by, the actors all would be where Moses was when the light went out. That is really so; but who would have thought of it!

In the course of his didactic essay, he lightly informs us that: "the preparation for enlarging or giving a different shape to the nose is easily made;" and then gives the following formula: "Equal parts of *Dyachylon simplex* and *Emplastrum Lithargyri*, or *cori arborescens* and *Emplastrum Saponatum*."

As he seems to emphasize the utter harmlessness of "vegetable" grease paints, one would suppose that the man would not recommend anything calculated to injure. Still, the above, and only, formula vouchsafed, contains two ingredients of which lead in its most poisonous form, is the base. *Dyachylon*, not *Dyachylon*, as Mr. B. spells it, according to Webster (which see) is a mixture of oil and oxide of lead. Litharge is the same thing, only that the lead oxide is replaced by galena oxide of lead.

Fechter, who in his early years, was undecided whether to follow the career of a sculptor (he was "Lauréat de l'Ecole des Beaux Arts" who had won "le grand prix de Rome" or the purse which the French government annually grants to the extra-prodigies to continue their studies in Rome) or to become an actor, requested me once to visit him at his farm near Richland Town, Bucks County, Pa., to consult with him regarding wigs, etc. In the course of a pleasant conversation, which was, indeed, an intellectual feast, in company with his good friend, F. C. Flagg. Fechter warned me most solemnly against using that very substance for that purpose; relating, in illustration, the sad fate of a most prominent Paris comedian, whom he mentioned by name, whose talent in modeling eccentric noses had become the talk of the town, but whose nose virtually rotted from his face in consequence of this practice, and who subsequently died a horrible death.

The crowning effort of the article is "how to make grease paint." It is both rich and rare, but I am afraid that this article would occupy too much space altogether were I to give this recipe in full. This much I can say, however, that of the several tons or so of grease paints made under my supervision for the last fourteen years, not a single ounce has been prepared in the ultra crude fashion described, and the whole *modus operandi* is synonymous with the test given to determine the quality of the product; consisting in tak-

ing "a portion of the preparation on a knife, and if not satisfactory, add either tallow or color" (sic).

To fully review this article as it deserves would take at least three times the space of the present one, and I feel that I can afford neither the time nor you the space for a continuation on the subject. The article, however, I must say in a few words, contains a mine of truth in the shape of an epigram with which Joseph Jefferson is credited. It is highly characteristic of that gentleman, and deserves record and unqualified endorsement. He says: "The whole secret of the art consists in knowing what to leave out."

Here is a copyrighted one to supplement it: "Burlesque and caricature ripen in but three fields; namely: displacement, exaggeration, diminution."

N. HULME.

THROWING STONES AT SHAKESPEARE.

PHILADELPHIA, April 7, 1890.

To the Editor of the Dramatic Mirror:

Sir.—Dion Boucicault, in a recent number of a Boston publication, contributes an article with reference to Shakespeare, entitled "Spots on the Sun," in which he appears to take exception as to the way in which Shakespeare chooses to display his rhetoric.

The passage in question is from Twelfth Night (Act II., Scene 4), and is a reply by Viola to a question from the Duke, respecting the former's sister. It appears to me very nicely constructed, and as for the sparkling beauty of the thought that pervades it, I doubt if it can be excelled by anything in the language. Mr. Boucicault's idea to the contrary notwithstanding.

SHAKESPEARE'S IDEA.

Viola.—She never told her love, But let concealment, like a worm i' the bud, Feed on her damask cheek; she pinn'd in thought, And, with a green and yellow melancholy, She sat, like Patience on a monument, Smiling at Grief.

Duke.—But died thy sister of her love, my boy?

Viola.—I am all the daughters of my father's house.

BOUCICAULT'S IDEA.

... In the luxuriance of his fancy he throws together images in rich confusion, but each incomplete and having little relation to his neighbor. Thus, in the familiar description of a hopeless love, Viola says: "She never told her love, but let concealment, like a worm in the bud, feed on her damask cheek." Here we have a delicate picture of a flower perishing from the concealed worm eating into its heart. But, without drawing breath, we find her, like Patience on a monument, smiling at Grief. This sudden jump from horticulture to statuary is peculiarly Shakespearean in its extravagance."

Poor Shakespeare! Wonder if he ever thought A Boucicault would set him all to thought— by playing havoc with his deep, psychological thoughtfulness. Mr. Boucicault may mean well, though. But then there is a vast difference between "concealment" (of love) and "concealed worm," as Boucicault would have it. "She never told her love, but let concealment [of love] like a worm," etc.

This half-dozen lines of Shakespearean blank-verse is too rhetorically beautiful, too deeply allied to nature, not to give one some trouble to grasp them. We can pull in our little rumpish with pleasure, but it costs something to harpoon and capture a whale.

One word more: "She never told her love," etc., i. e., that is, kept it to herself, concealed it from everybody, her nearest and dearest friends. How natural it was for her, a young woman, to conceal her love (for obvious reasons), and what better concealment than a smile? "She sat, like Patience on a monument, and smiled." Patience always makes believe to smile away all anxiety, but away down in the patient heart there is a gnawing like unto a worm in the bud—a wishing, a longing for the sun to clear the skies. But Shakespeare adds that she "smiled with a green and yellow melancholy," like Patience on a monument smiling to hide her grief—a most unhealthy smile, indeed. The more she smiled, or the more she concealed it by smiling, the worse its pangs grew until death came to her relief.

This hopeless case of melancholy love inwardly bears resemblance to a flower with a concealed worm eating a way into its heart; and secondly it bears relationship outwardly, showing how the "body pined away as though she were a flower," notwithstanding the deceptive smile, and at the same time proving to the world that Patience, to be a virtue, must smile at grief—just like her monumental sister.

But Boucicault says that "Shakespeare throws together images in rich confusion, but each incomplete and having little relation to his neighbor." What say you?

L. M. KORN.

PHILADELPHIA, April 7, 1890.

THE AMATEUR STAGE.

THE GILBERT IN FANCHON.

The Gilbert Dramatic Society gave their sixth and last performance of this season at the Brooklyn Academy of Music on last Wednesday evening. *Fanchon*, the Cricket, was presented, but a brilliant success was not achieved. Although some good individual work was done, the interest of the play on the whole, was not sustained. The performance certainly lacked life and animation. The "business" of the play was poorly arranged and many absurd situations was the outcome. Libbie Healey's portrayal of the title role would have been more acceptable had she not attempted to imitate Maggie Mitchell in voice. The effect was artificial and detracted very much from her otherwise commendable delineation of the character. Adam Dove sustained the role of Landry only fairly well. He was at times earnest and forceful, but not natural or sufficiently composed. Mrs. Hattie P. Neillen, in voice, manner and gestures, was an ideal old Fadet. It is an extremely difficult part, and one calling for a deal of dramatic power, but Mrs. Neillen proved equal to the task. W. H. Linderman played Dittler in a peculiar but successful

manner, and W. T. Harris, although not quite grasping the correct idea of Father Harbood, acquitted himself creditably. Kate M. Dunphy was an imposing Mother Harbood, and Belle Ouchterlony a bright Madelon. James J. Byrne made a dignified Father Caillard, E. J. Quinn a competent Pierre, and Blanch Bender a pert Mariette.

RAY REED.

MATTERS OF FACT.

Manager W. M. Wilkinson, at Klaw and Erlanger's, is now booking the time for Maude Grainger's tour next season in her new play

Inherited.

Hasel Selden, the leading lady with Lillian Lewis, will be at liberty after April 14.

The new Opera House at Lansford, Pa., is booking for next season.

The permanent address of the Alba Heywood Concert company is at Grand Rapids, Mich.

The Fuller Opera House, Madison, Wis., opens April 7 with Daniel Frohman's Prince and Pauper. This house seats 1,500, and is said to be completely appointed throughout.

Several leading people are wanted for the new scenic production of Among the Pines, which opens in Chicago Aug. 18.

Sydney Chidley, the scenic artist and permanent assistant to Richard Marston at Palmer's Theatre, will be at liberty for a limited number of weeks after May 20.

The musical comedy, Grimes' Cellar Door, written by Thomas Addison specially for James B. Mackie, promises to be a notable production of its kind. In the first place, it will have the star, Mr. Mackie, the clever young singing and dancing comedian, who is said to have been the best of all the comedians who have played Grimes in A Bunch of Keys—in fact, his name and Grimes are synonymous. Mr. Mackie was the first partner of Henry E. Disney, and was for four years with Frank W. Sanger's company as Grimesey. Louise Sanford, who made a great hit as Teddy in A Bunch of Keys, and later with the Old Jed Prouty company, has been specially engaged to create the part of Pandora the Goddess of Mischief, in the new piece. Charles Burke, the character comedian, who played Snaggs in A Bunch of Keys, is also engaged for Grimes' Cellar Door, completing a trio of three very clever people. W. J. Chappelle, the business representative, is now booking the time, and may be addressed at his home office, Great Bend, Pa.

Augustin Daly gives warning to managers throughout the country not to permit the performance in their houses of any version of Under the Gaslight, or any imitation of the railroad situation in that play, pending an appeal against the recent decision of the courts regarding Mr. Daly's exclusive rights to the railroad scene in this piece.

The great tendency of the progressive movement of the day is toward specialism and specialists in all the arts and sciences, and the utility of subdivision of work into special branches is being rapidly appreciated in the profession. The specialist is of necessity an expert. The latest move in this direction has been made by Messrs. Woodward and Mathews, who have opened an office in Klaw and Erlanger's Building, 25 West Thirty-third street, to be devoted to special lines of work useful to the profession. Mr. Woodward was formerly the adapter for Henry Disney, and Mr. Mathews is a stage manager who has a thorough knowledge of his business and, being an artist in water colors, is skilled in making artistic designs. These gentlemen translate and adapt plays from the French, German and Italian, giving the entire stage business and water color illustrations, showing costumes, scenery and tableaux at the rise and fall of curtain. They also translate and adapt foreign operas, adjust English lyrics to vocal score, write to order topical songs, extra verses, recitations and after-pieces, teach marches and dances and coach amateur societies. The full list of the specialties of their bureau includes costume plates of all nations and periods, orchestration of operas and typewriting from copy or dictation.

With its engagement at the Grand Opera House in this city, this week, the season of The Great Metropolis will close. Two companies of equal strength will tour the country with the play next season, beginning early in September.

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to prevent and punish a gross invasion of my rights; and I am sure that every honorable manager and actor will respect my property while this case is under trial, and in which a positive decision cannot be reached until

THE HIGHEST COURT IN THE LAND

has passed upon the points in question.

I am told that a score of play pirates are preparing to skirmish the country with

UNAUTHORIZED PRODUCTIONS

of my play; and I appeal to all honorable managers and actors to give aid or countenance to these conscientious rascals.

AUGUSTIN DALY.

No one will be authorized to produce my play who does not bring and show my written consent, dated after this Seventh day of April, 1890.

CHICAGO, ILL.—M. H. KORN, A. M. NEILLIN, and F. C. FLAGG, business men; a few first-class professionals can find superior accommodations; private lodgings with all the comfort and elegance of a first-class hotel. Address me, 728 Broadway, New York.

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IN OTHER CITIES.

CHICAGO.

The week ending 5 was a dull and comparatively unprofitable one for a majority of the theatres. It was Holy Week, and many regular patrons religiously remained away. It is and always has been in this city the worst week for theatricals in the year.

Herrmann's *Tramathistique* Vandeville did the best business of the week at the Grand Opera House. The co. is substantially the same as on the previous visit, and all the specialties were received with marked favor. The same this week.

Kate Claxton and Charles Stevenson presented *Boots' Baby* at McVicker's. The piece has some merit, but its drawing power is not great. Both the principals were good. *The Two Sisters* 7.

Prince and Pauper closed a successful three weeks' engagement at Hooley's, but the attendance suffered on account of Holy Week. The co. supporting the little star Elsie Leslie is strong, and Mr. Elliott is particularly praiseworthy as Myles Hendon. Charles Arnold in *Hans the Bootman* 6.

J. B. Polk in *The Silent Partner* closed a tolerably successful engagement at the Columbia; *Boston Ideals* 7.

Bluebeard, Jr., with many new faces in the cast and all the old favorites had a good week at the Opera House. Henry E. Dixey, who has not been here for two seasons, will be seen in *The Seven Ages* 7.

Capt. Swift with Arthur Forrest in the title role met with a hearty welcome at the Haymarket. My Jack with a strong cast 7.

The Main Line had a fairly prosperous week at the People's. The drama has been greatly improved since its last presentation here. Lillian Lewis 6.

Edgar Selden made a favorable impression at Haylin's in *Will o' the Wisp* week ending 5. After Dark week of 7.

Margaret Mather in a round of her well-known plays met with fair success at the Windsor. This actress has ceased to improve and is in fact becoming negligent of her audiences. She cannot hope to gain attention if she is herself inattentive to her work on the stage. Madame Janssche 7.

At Jacobs' Clark Street Theatre May Wheeler presented *Woman Against Woman* to small audiences. Across the Continent 7.

Walter Saxford was well received in his sensational drama *Under the Lash* at the Academy. *Woman Against Woman* 6.

Helen Blythe, an actress of more than ordinary talent, pleased the patrons of Litt's Standard in *Mother's Love*. The popular Irish comedian Charles Erin Verner in *Shamus O'Brien* 7.

The receipts for the engagement of Booth and Modjeska that recently closed at the Opera House, were phenomenal. The first week's take was \$22,000, second week \$25,752, and the third \$23,400, making a grand total of \$71,752. This is the best business that these great artists have yet done anywhere. Jacob Rosenthal, ahead of *The Fakir*, is in town working up his attraction.

The Charles Erin Verner co. wisely laid off during Holy Week, and the members had a needed rest. Catharine Walsh, leading lady, took a trip to Grand Rapids, Mich., to visit her parents. Mr. Verner and his manager remained in town and enjoyed a life of ease on a prize of \$500 they conjointly won in a lottery.

Carrie La Monte will begin a starting tour in Madcap week of 7.

Laura Burt joined Bluebeard Jr. co. here week ending 5.

Myron Calice, at present with Hans the Bootman, has been engaged for leading ladies in the Good Old Times co. that will be put on at the Boston Theatre by Col. Sinn next season.

Charles Zingay will shortly return to London to take a prominent part in the production of *The Master of Ravenswood* at the Lyceum under the management of Henry Irving.

CINCINNATI.

The Gondoliers was well received during the week ending 5 at the Grand. The opera was magnificently staged and the chorus was the best heard in Cincinnati for seasons. W. S. Daboll, Willett Seaman, Jr., Robert Dunbar, Charles H. Drew, Louis Paulin, Fanny Edwards, Louise Montague and Jeanette St. Henry were most acceptable in their several roles. Booth and Modjeska week of 7. Clara Morris 14.

At Henck's the Carlton Opera co. gave Offenbach's *Brigands* during the week ending 5 with fair results financially. The cast included Carlton, Bigelow, Murray, De Men, Alice Carle and Clara Lane, all of whom were acceptable in their several roles. The chorus was satisfactory. Keller 7. *The Twelve Temptations* 13.

The Fakir closed one of the most successful weeks of the season 3 at Haylin's, a fact due more to Jacob Rosenthal's clever advance work than to any intrinsic merit of either play or co. Flora Moore's rendition of "McGinty" evoked an uproarious gallery encore. Milton and Dolly Nobles 7.

True Irish Hearts, an Irish drama of the healthy type, closed a successful week 5 at Harris'. Dan McCarthy in the leading role proved himself an artist above the average. Johnny Prindle in *Reuben Gile* 7.

The People's did a hand office business last week, the Bennett Brothers Specialty co. being the attraction. *Music Specialty* on 7; Irvin Brothers Specialty co. 13.

Representative Nolan, of this city, will introduce a bill before the Ohio Legislature this week at Columbus abolishing the Sunday Amusement law now in force.

Treasurer W. E. Jones' benefit at Haylin's 32 was a pronounced success, the S. R. O. placard having been called into requisition before 8 o'clock on that occasion.

The Booth-Modjeska advance sale is exceedingly large.

De Witt C. Waugh, formerly music artist

of the Grand, is reported to be seriously ill at his home in Hartwell, near this city.

NEW ORLEANS.

There was not a theatre open in this city week ending 5. The Grand Opera House, St. Charles Theatre and Academy of Music have closed the season permanently, while the Avenue will re-open week of 7 and continue for a short Spring season.

The season at the Academy of Music was not what it should have been. The death of Mr. Bidwell in the midst of the season sadly upset things, and made managers chary of playing the house. There was frequent canceling, and the theatre was closed on several occasions. The bookings, considered as a whole, were not up to the standard, and better results could not have been expected.

The real money-maker has been the St. Charles Theatre, and the good business done all through the season has conclusively proved that a popular-priced theatre playing good attractions, is what the public wants. Manager Lowden of the Avenue, is well pleased with the showing made by the books of his theatre, and says that his business has been better than last season.

The benefit tendered to Treasurer Fred Mariberry by Mrs. Bidwell, of the Academy of Music, took place March 30. The house was full, and a good performance, composed of sketches, etc., was given. Fred Mariberry is a model treasurer. No one ever saw him out of temper, and his smile is beaming and perennial.

Herbert Marsden, the young gentleman whose starring tour ended so disastrously in the early part of the season, announces his intention of trying it again. He has lately assumed control of a large fortune left him by his father, and in the hands of a good manager should succeed, as he really possesses some talent.

PHILADELPHIA.

The business for the week ending 5 was remarkably good, considering that it was Holy Week, the worst in the theatrical calendar.

The event of the week was Italian opera at the Academy of Music, on which occasion Signor Tamagno was heard in the title role of Verdi's *Otello*. The house, though not nearly filled, contained a large audience. Signor Tamagno's triumph was complete. Lyric tenors are becoming rare, but dramatic tenors are seldom found twice in a generation, and Signor Tamagno is a good dramatic tenor who may well be proud of his natural gifts and high achievement, and who need not fear comparison. That neither his voice nor his method are perfect need scarcely detract from his fame. Although all of his tones are not equally fine, his upper register is remarkable for its *timbre* and its mellifluous quality. For range, tone, power and control his voice is wonderful, and he adds to his vocal abilities rare histrionic powers. Del Puente was entirely satisfactory as Iago, and Mme. Nordica as Desdemona deservedly won much applause. The subordinate roles were indifferently well sung, but the chorus, though large, was noisy and poorly drilled. The costumes were handsome, but the scenery was shabby.

Mr. Barnes of New York met with a very cool reception at the Chestnut Street Theatre. The play failed to please and did but light business. It is neither fish, flesh nor fowl and found no ready-made appetite that could enjoy it nor any one who could partake of it without a subsequent and consequent nightmare. The Casino co. in *The Drum Major* week of 7.

The Jefferson-Florine co. paid a second visit to the Arch Street Theatre, and again presented *The Rivals*. The stars, including, of course, Mrs. Drew, met with a warm welcome, and the house was crowded nightly. Jim the Penman week of 7.

The London Gaiety co., presenting *Faust Up to Date*, played a return engagement, appearing this time at the Chestnut Street Opera House. The co. was cordially greeted, Mr. Lounes especially being received with much favor. The business was good. Joe K. Emmet in *Uncle Joe* week of 7.

Dixey's *Seven Ages* secured good business upon its second and last week at the Walnut Street Theatre. Barry and Pay in *McKenna's Flirtation* week of 7.

The Gondoliers continues its successful career at the Broad Street Theatre. Mr. Wilson introduced last week a very pretty lullaby, written by Hubbard Smith, of Washington. A lullaby sung by Mr. Wilson, accompanied by a male chorus, and, above all, in a work of this sort, presents some strange incongruities, which were, however, good-naturedly overlooked by the audience.

Held by the Enemy played to satisfactory business at the Park Theatre. E. H. Sothern in *Lord Chumley* and *The Highest Bidder* week of 7.

At the National Theatre Charles McCarthy in *One of the Bravest* played to excellent business. Frank I. Frayne in *Kentucky Bill* week of 7.

Lights and Shadows played to fair business at the Standard Theatre. Kate Purcell in *Queen of the Plains* week of 7.

Manchester's Night Owls provided a very good entertainment at the Central Theatre, and reaped a satisfactory harvest. Tony Pastor's co. week of 7.

My Partner played to good business at Porepong's Theatre. *Blow for Blow* week of 7.

Go-won-go Mohawk in *The Indian Mail Carrier* to rather light business at the Continental Theatre. David Howe and Oscar Sisson in *Wild Oats* week of 7.

Martin Hayden in *Held in Slavery* to fair business at the Lyceum Theatre. Lester and Allen's co. week of 7.

At the Kensington Theatre, George E. Atkins and Edith Crolius appeared during

the first half of the week in *A Checkered Life*, and during the remainder in *The Police Alarm*. They secured good houses. John W. Ransome and James B. Radcliffe in *Across the Atlantic* week of 7.

An Old Song week was the special attraction at Carnes' Opera House, and the result was overflowing houses.

Your correspondent, along with a large party of newspaper men, visited Wilmington, Del., 5, to witness the first performance of H. Grattan Donnelly's latest musical farce-comedy, *A Pair of Jacks*. It proved to be a very bright composition, having a well-told humorous story, many novel ideas and numerous funny complications. It will require some pruning and other alterations, but seems to contain all the elements of success. The play, which is owned by George Miller, has started on the road under the management of Will O. Wheeler. It has excellent bookings.

W. J. Gilmore has been obliged to abandon his project of producing Richard Stahl's new opera *The Sea King*. Mr. Stahl had unfortunately disposed of one-half interest in the opera to Benjamin F. Mark of St. Louis, who refused to sign the contract giving Mr. Gilmore the right of production. Mr. Stahl claims that the contract was drawn up in accordance with the terms agreed upon by Mr. Mark and himself, but the Western partner, when he found the opera was likely to have a production which, by reason of lavish expenditure, promised to be successful, did a little communing with himself, which resulted in his making additional demands that were deemed exorbitant, and that caused Mr. Gilmore to decline to proceed further in the matter. Mr. Stahl, by means of that talismanic wand which rules the world, caused Mr. Mark to appear in this city; but the conference which ensued between the partners failed to change affairs, and a most promising venture has been nipped in the bud.

Francis Wilson and his co. gave a professional matinee at the Broad Street Theatre 3. There was a large attendance. George A. Schiller, at present with Dixey's *Seven Ages*, will join Lotta's co. next season. Robert Manchester has re-engaged Annie Wilmot, Sam Bernard and Delaher, the man frog, for next season's tour of *The Night Owls*. The reopening of the Grand Opera House will occur May 5 with the Juch Grand English Opera co. as the attraction.

CLEVELAND.

Little Lord Fauntleroy was so much pleased with his reception earlier in the season at the Opera House that he paid another visit to this city week ending 5, this time at the Lyceum. The business was fully as large as that of the previous engagement. The beard which humor placed upon the fair cheek of Tommy Russell does not materialize to such an extent as to interfere with his excellent delineation of the little Lord. Ray Mastell was as much admired as before. *The Stepping Stone* 7-9; Prince and Pauper, with Elsie Leslie, 10-12.

Spider and Fly drew largely at the Opera House week ending 5. Jessie Cleveland sang "Dear Heart" with a fresh, pleasing voice and good method, and Hilda Thomas made a hit in her songs. Ray and Louise Allen, who were here with Kajanka earlier in the season, and Sam Collins, who is a funny policeman, are with this co. Rhéa in *Josephine* 7-9; Robert Downing 10-12.

Rag Baby did a good business at Jacobs' week ending 5. *One of the Bravest* week of 7.

Reilly and Wood's Specialty co. played a return engagement at the Star to packed houses week ending 5. Edwin Hanford week of 7.

Richard Mansfield, Sol Smith Russell, Edward Harrigan and Harry Dixey are all to appear at the Opera House shortly.

The successor to C. W. Garthorne as Captain Lucy, with Kate Claxton's *Boots' Baby* co., is Alexis Malcolm, who, by the way, is a real live nobleman who upon his native heath spells his name Count Gisiko. There is no possible shadow of doubt about this, for the manager himself has said it.

Frank N. Wilcox of this city is preparing to give his new military drama, *The Counter-sign*, a New York hearing.

ST. LOUIS.

The Booth-Modjeska engagement at the Olympic Theatre week of March 31 was a particularly brilliant one. The audience at each performance were very large, especially so on the nights when Hamlet, which seems to be the favorite of the repertoire, was presented, when the house was filled to overflowing. *Cora Tanner in Fascination* 7.

At the Grand Opera House Roland Reed did some very clever comedy work as Samuel Bundy in *The Woman Hater*, and drew large audiences during the engagement. *Pearl of Pekin* week of 6.

James H. Wallick at Pope's Theatre pleased the lovers of sensational melodrama, with *The Bandit King* and *Sam Houston*. *A Bunch of Keys* 7.

At the National Theatre Charles McCarthy in *One of the Bravest* played to excellent business. Frank I. Frayne in *Kentucky Bill* week of 7.

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At the Kensington Theatre, George E. Atkins and Edith Crolius appeared during

or one in whom he could place more confidence. Mr. Norton is now in New York booking attractions for next season. He will return in a few days.

Treasurer Hul's of the People's Theatre was presented with an elegant gold watch last week. Doorkeeper Harry Knapp received a very handsome gold-headed case. They benefited last week.

SAN FRANCISCO.

A Dark Secret is doing splendidly at the Grand. The Fugitive will follow, then *The Tempest*.

Mr. and Mrs. Kendall continue to charm the theatregoers of San Francisco. A Scrap of Paper and Impulse were presented last week and *The Queen's Shilling*, A White Lie and *My Uncle's Will* is the bill this week. The entire house has been sold at every performance. The Bostonians next.

The Casino Opera co. are nearing the end of their season at the Bush Street Theatre. Hallen and Hart in *Later On* appear next Monday.

The Gascon continues to please at the Tivoli. It is now in its second week and will most likely run another, as nothing else is underlined.

The Gruner-Davies season at the Alcazar has been a great success. The Burglar is now drawing largely. Rosedale will conclude the engagement.

Evangeline is now the attraction at the California for a fortnight.

Mrs. Mary Newcomb died in Alameda last Sunday of consumption. She was the widow of Bobby Newcomb, the minstrel. She was forty years old, and her stage name was Mary Blanche.

BALTIMORE.

The week ending 5 was unusually dull, the three principal houses being closed.

At Porepong's Temple Theatre E. P. Sullivan and Rose Stahl gave a good presentation of *A Celebrated Case* to fair-sized audiences. In the Ranks opened 7.

Irwin Brothers' Big Specialty co. played a return engagement at the Monumental Theatre week ending 15 to good business.

Dan G. Kelly in *After Seven Years* closed a week of fair business at the Front Street Theatre 5. Dore Davidson and Ramie Austin in *Guilty Without Crime* week of 7. Lenox Brothers next.

The Stepping Stone will be the attraction at Harris' Academy of Music, Easter Week. Rose Coghlan 14.

At Ford's Opera House Little Lord Fauntleroy, with Tommy Russell, Wallie Eddinger and Ray Maskell week of 7. Shenandoah 14.

Louis James will appear in a repertoire of standard plays at Holliday Street Theatre, opening 7 in *Othello*. London Gai

CORRESPONDENCE.

ALABAMA.

HUNTSVILLE.—CITY OPERA HOUSE (William Whelan, manager): *Noss Family* March 27 in an old and a farce comedy, entitled *A Quick Match*, gave a satisfactory performance to a poor house, owing to inclement weather.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Decidedly the best minstrel performance this season was given by Primrose and West March 27. *Low Duckstader* captured the audience. *S. R. O.* sign was out early in the evening. *Dark Secret* 27-28.—ITEM: *Ada W.* Williams, true sister of O'Brien's Opera House, with Primrose and West's Minstrels for the balance of the season in the same capacity.—Gertie Thornton joined Mrs. George Knight's *Over the Garden Wall* on 27 at Atlanta. A movement is on foot here to organize a stock co. to play the Southern Circuit during the Summer months.

TUSCALOOSA.—ACADEMY OF MUSIC (J. G. Brady, manager): *Ovid Music Concert* on March 26 to a small but well-pleased audience.

MOBILE.—MOBILE THEATRE (E. T. Tammann, manager): Primrose and West's Minstrels drew a large house and gave entertainment superior to any of its kind seen here this season. *Adrie Frost* in repertoire week ending March 5 at popular prices to no very good business.

NEW DECATUR.—INSTITUTE HALL (William Rich, manager): *The Noss Family in A Quick Match* gave a very enjoyable entertainment March 26 to a crowded house.

CALIFORNIA.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Watt, manager): *Hanlon's New Fantasma* opened to a packed house March 25. Crowded houses was the rule all the week.

SAN JOSE.—CALIFORNIA THEATRE (C. J. Martin, manager): *Cleveland's Minstrels* March 26, 27, and matinee to packed houses.

SACRAMENTO.—NEW METROPOLITAN THEATRE (C. P. Hall, lessee): *A Tin Soldier* March 26, 27 to light business. *James O'Neill in Monte Cristo*, 28 also played to small houses. *John Boyle O'Reilly* failed to lecture 29, as advertised, owing to meager attendance.—CLUNIE OPERA HOUSE (C. P. Hall, lessee): This house was opened for the first time in several months 24 by *Frederick Wards in Richard III*. The *S. R. O.* sign was displayed early in the evening. *Mr. Wards* presented *Damon and Pythias* to a large house 25.

STOCKTON.—AVON THEATRE (Southworth and Humphrey, proprietors): *Cleveland's Minstrels* gave their usual good performance to crowded houses March 26, 27. *James O'Neill in Monte Cristo*, 28; *Hanlon's New Fantasma* 29.

COLORADO.

DENVER.—The Bostonians' two weeks' engagement at the Tabor ending March 29 was a financial success and artistically, was of a superior quality. *Marie Wainwright* presented *Twelfth Night* to a large audience 23, despite very inclement weather. The *Emma Juch* Opera co. established itself from the star at the Metropolitan, and it admirably rendered a round of grand opera to large audiences all of week ending March 29. *Nat Goodwin in A Gold Mine* opened to a good house.—ITEM: *The Elks* will have a benefit afternoon of 23 at the Metropolitan. *Miss Juch* was entertained by *Mrs. Governor Cooper* during her stay in this city. About no people attended the reception. There are two Denver young men in the *Wainwright* co., *Edward Elmer* and *John Summer*.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): *A Social Session* March 28, 29 to fair houses.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): *Lord Chumley* to good houses 4-5.—PROCTOR'S OPERA HOUSE (Proctor and Turner, managers): *Wilson Barrett* to bad business 3-5.—GRAND OPERA HOUSE (G. B. Bunnell, manager): *N. S. Wood in Out in the Streets* to fair audience during the week ending 5.

MIDDLETOWN.—MCDONOUGH OPERA HOUSE (A. M. Colegrove, proprietor): *Richard Golden's Old Jed Prouty* co. 2 gave an excellent performance to good business. *The Two Barneys* to a fair house 4.

HARTFORD.—OPERA HOUSE (F. P. Proctor, manager): The Lyceum Theatre co. in *The Wife* did a good business March 27-29. *Wilson Barrett* with a fine co. and elegant and realistic scenery presented *Ben-my-Chree* and *Silver King* to small audiences 23-24. The only reason for the meager attendance was the advanced prices which theatre-goers here seem unwilling to pay under any circumstances. *Annie Pixley* 25.—ITEM: The Press Club has secured Proctor's May 1 for a benefit. *Marie Hubert Frohman* in a triple bill will be the attraction with an *elise* headed by King the tenor and several well known professional volunteers.—*Smiley Walker* is doing good work in advance of *Annie Pixley*. He was registered as a guest at the Press Club on last Sunday.

WILLIMANTIC.—LOOMER OPERA HOUSE (G. F. Loomer, proprietor): *Frederic Bryton in Forgiven* to a good house March 31.

BRIDGEPORT.—PROCTOR'S GRAND OPERA HOUSE (C. Beikman, manager): *The Old Homestead* March 21-22 tested the capacity of the house. Held by the *Enemy* 4, 5, to good patronage.—HAWES OPERA HOUSE (Tomlinson, Rowland and Tomlinson, managers): *Richard Golden in Old Jed Prouty* opened this house under the new management to satisfactory business 1. *Jim the Penman* to a small house 2.

NEW BRITAIN.—OPERA HOUSE (J. Cland Gilbert, manager): *A Cold Day* to a good house 2. *The Old Homestead* 4 to large houses afternoon and evening. *Annie Pixley* 5, *Gilmore* 6, *Dan Daly* 11.

ITEM: Manager Gilbert will be given a benefit April 17 when *Frederic Bryton* will appear in Forgiven. Over four hundred seats are already sold.

BIRMINGHAM.—SHERLING OPERA HOUSE (Jean Jacques, proprietor): *Lights and Shadows* to a fair house 29. *A Cold Day* to a small house 3.

WATERBURY.—JACQUES OPERA HOUSE: The Old Homestead with *Archie Boyd* as *Uncle Josh* to a large audience 2. *A Cold Day* attracted a good-sized audience 4.—ITEM: Manager Jacques will retire from the management of the Birmingham Opera House, his other duties occupying his entire time.

DELAWARE.

WILMINGTON.—PROCTOR'S GRAND OPERA HOUSE (Proctor and Soutier, managers): Frohman's Sweet Lavender co. presented the play of that name to a large and appreciative audience 1. It was one of the best dramatic treats we have had this season, the play and players both being excellent. *H. Grattan Donnelly's* new effort, *A Pair of Jacks*, was given its initial performance here 5. It is in much the same vein as his *Natural Gas*, and is a rollicking lively skit. It has a number of good things in it, but needs pruning. The piece has fallen into fairly capable hands—some of the co. are excellent; but it was evident at the first performance that some of the co. failed to note the difference between a musical skit and a regular variety entertainment. Cast: Judge Jack...

Prof. Jenkins Queen... R. G. Knowles
Frank Howard... Sol Aiken
Smooth Sharp... Julius P. Witmark
Pocahontas Smart... John P. Savage

Glorious, her daughter... Julia Aiken
Betty Hopes... Nina Heywood
Letty Stull... Alice Greene

Doctor Jack... Mollie Thompson
Letty... W. J. Russell

A large delegation of newspaper and theatrical men from Philadelphia, New York and Boston attended the *premiere* of *A Pair of Jacks*. After the performance they were hospitably entertained by Manager Soutier.

DISTRICT OF COLUMBIA.

WASHINGTON.—LOUIS JAMES in *Othello*, *Vivian*, *Hamlet*, etc., to moderate houses at Alcazar's week ending 5. *Captain Swift* 7. The Carlton Opera co. opens a summer season on the remaining several weeks. A *Minstrel Ball* to the National to very good "up stairs" houses. Lower

four tolerably full. *Ross Coghlan* 7. *Daly's* co. 14. *Mattie Vickery* as *pleasing* as ever in *Jacqueline* at Harry's week ending 2, followed by *Lost in New York* 7. *Porter's Burlesque* co. at Kerman's 7. *Ida Murphy* 12.—ITEM: *Frank Lane*, of *A Midnight Bell* co., who has been ill, rejoined that organization 12. *J. M. Barron*, *Louis James*' manager, will continue with him next season.

GEORGIA.

SAVANNAH.—SAVANNAH THEATRE: (T. P. Johnson, manager): Two Old Crooks March 6, good business. *Louis Morrison* in *Faust* pleased a large audience March 13. *Primrose and West's Minstrels* 13.

THOMASVILLE.—OPERA HOUSE (J. W. Reid, manager): *Osvaldo Music Concert* 3.

ATLANTA.—DE GIVER'S OPERA HOUSE (L. De Giver, manager): *Lewis Morrison* presented *Faust* to good houses March 24-25. *Primrose and West's Minstrels* 26.

NEW YORK.—GRAND OPERA HOUSE (L. H. Cohen, manager): *Primrose and West's Minstrels* to a good house 1.

ILLINOIS.

JOLIET.—OPERA HOUSE (R. L. Allen, manager): *Beach and Bowers' Minstrels* to a large audience March 21.

FREEPORT.—GERMANIA HALL (H. J. Moog, manager): *Frankie Jones* to good business March 21-22.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): *Beiva Lockwood* March 21 lectured to a very small audience. *Mme. Janauschek* as *Lady Macbeth* to a fair house 1.

STREATOR.—PLUM OPERA HOUSE (E. Williams, manager): *Beach and Bowers' Minstrels* March 27. *Light house*, owing to rainstorm.

ELGIN.—DU BOIS OPERA HOUSE (Swan and Jensch, managers): *Margaret Mather* in *Romeo and Juliet* March 20, to an audience that has been exceeded numerically but once this season. The co. did not realize expectations. *May Bretonne* co. in repertoire 23-25.

STERLING.—ACADEMY OF MUSIC (E. H. Purcell, manager): *Sutton's* *U. T. C.* March 27 and evening to poor business.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): *Blue Board*, Jr., March 25, 26 to large audiences. *Margaret Mather* in *Gretchen to a fair house*. *Hermann's Vaudevilles* 27, 29 to light business. *Wilbur's Comedy* co. 31-3 in repertoire. Very poor co. and light business.

CHAMPAIGN.—WALKER OPERA HOUSE (S. L. Nelson, manager): *Stuart's* *Theatre* co. opened a week's engagement March 21 in *The Iron Master*.

PEORIA.—GRAND OPERA HOUSE (Lem H. Wiley, manager): *Bluebeard*, Jr., to packed houses. March 27-29.

ELGIN.—DU BOIS OPERA HOUSE (Swan and Jensch, managers): *Margaret Mather* in *Romeo and Juliet* March 20, to a fair house 1. *Primrose and West's Minstrels* 21.

LEXINGTON.—OPERA HOUSE (Scott and Mann, managers): *The Pukir* drew large houses and kept the audience enthralled March 25, 26. *Emma Abbott Opera* co. gave *Martha, Rose of Castile* and *Mikado* to large and fashionable audiences 21-22.

MARYSVILLE.—WASHINGTON OPERA HOUSE (Harry Taylor, manager): *R. D. McLean* and *Marie Pre-cote* in *Spectacus* and *As You Like It* to good business 1.

BOWLING GREEN.—POTTER'S OPERA HOUSE (Potter Bros., managers): *Noss Family* to good business 2.

MAINE.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): *Around the World in Eighty Days* to a large house March 21 and rather a top-heavy house 20. *The Stowaway* 21, *Jefferson-Florence* 22.

MASSACHUSETTS.

AMESBURY.—AMBERLY OPERA HOUSE (A. C. Arthur, manager): *Around the World in Eighty Days* to a good house 2. *Lucier Novelty* co. to a fair house 3.

ADAMS.—TOWN HALL (E. R. Karsner, manager): *The Japanese Village* did a good business week ending 5. *Old Jed Prouty* 15.—HERMANN HALL: Louis Cyr comb. 5.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): *A Brass Monkey* drew a good-sized audience March 23. *The Rhinehart Sisters* Opera co. in repertoire did a large business and gave entire satisfaction week ending 5.—BIJOU (M. R. Reilly, manager): *Kate Stanley's Female Minstrels* had a large house 3.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): *The Goodwin Comedy* co. in *Marietta* gave a very poor performance March 21 to a light house. *Annie Pixley* in *Second Floor*, to a packed house 1. *The Corsair* gave unbound satisfaction to a packed house (*Last Night*) 3. *Dear Irish Boy* 7.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): *Rentz-Santley Variety* co. March 26 had a stormy night and drew lightly. *Hand Across the Sea* played a return engagement 27, to a packed house. *The Boston Opera Comique* in *Who's Who?* to light business 2. *E. H. Sothern* in *Lord Chumley* to a full house 3. *Rinehart Opera* co. week of 27.

FITCHBURG.—WHITNEY'S OPERA HOUSE (C. H. Dunn, manager): *J. K. Emmet* in *Frits* in a *Madame* house 2 pleased a fair-sized audience. *Two Clay Pipes* 7; *Fisher's Cold Day* co. 10.

LYNN.—PROCTOR'S THEATRE (A. H. Dexter, manager): *A Brass Monkey* March 29 to a packed house. *Hand Across the Sea* returned 31, to good business. *Annie Pixley* in *Second Floor*, to a large audience 2. *John A. Stevens* in *Unknown* opened to a very large business *Fast Day*. *Hall* (J. W. Caverly, manager): *James A. Herne* in *Hearts of Oak* 30 to a large house. *James Gilbert* and *Ben Lodge* in *Who's Who?* 31 to a fair house 31. *Nella Brenn and Lotus Glee Club* gave the last concert in the *Hood Course* to a large house 2. *Muggs* Landing to a packed house 3.

HOLYOKE.—OPERA HOUSE (Chase Brothers, managers): *Rentz-Santley Burlesque* co. to a fair house March 26. *The Stowaway* did good business 2; *Jim the Penman* was presented to a good house 3.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): *The Boston Marimba* Opera co. in *Marcha* pleased a large audience 3.

NEW BEDFORD.—OPERA HOUSE (W. W. Cross, manager): *Hand Across the Sea* March 26; *large house*. *Frederick Bryton*, small house. *The Great Metropolis* 25; *large houses*.—LIBERTY THEATRE (W. A. White, manager): *Daniels' Specialty* co. week of 27.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (W. C. Le Noir, manager): *E. H. Sothern* in *Lord Chumley* March 27 to a large and appreciative audience. *Jim the Penman* to good business 2. *The Stowaway* to a large and enthusiastic audience 3.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): *Annie Pixley* to a crowded house March 26. *James A. Herne's Hearts of Oak* to good business 3.

WALTHAM.—MUSIC HALL (W. D. Bradstreet, manager): *Annie Pixley* played to the capacity of the house March 29 in *2nd, Second Floor*. *J. K. Emmet* in *Uncle Joe* had a top-heavy house 30; to good business 31. *R. H. Dowling* and *Sadie Hines* in *The Red Spider* and *Nobody's Claim*—CROWNHEIM'S THEATRE: Business was pretty good at this house where an excellent variety bill was the attraction, and it gave evident satisfaction. This week *Lilly Clay's Gaiety* and *Burlesque* co.

HAVERHILL.—ACADEMY OF MUSIC (James P. West, manager): *Rinehart Sisters* week of 26 to fair houses. *Annie Pixley* 27 to a large house. *Hand Across the Sea* played a return engagement 28, to the entire floor to 2. *Rice's Corsair* played to fair business 2 and *Grace Huntington* did fairly well afternoon and evening 3 (*Fast Day*) with *East Lynne*. *McCarthy's Misfits* 9; *Stetson's Gondoliers* 2.

LOWELL.—OPERA HOUSE (John P. Congrove, manager): *Beissie Tilbury* did a remarkably good business considering it was *Holy Week*. The *Tisbury Gavotte*, composed by *William H. Way* of the best all-round on ever seen here. *Gondoliers* 7; *Stetson's* 8.—MUSIC HALL (A. V. Partridge, proprietor): *Justin Adams* did not have a large attendance *Fast Day*. Around the World in Eighty Days 7.

WORCESTER.—THE MUSKE (George H. Batchelder, manager): *Tolani* was given week ending 5 to light business. The *Grand Duchesse* week of 7.

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THE NEW YORK DRAMATIC MIRROR.

Runaway Wife to light business, which was anticipated during the Holy Week. Mr. Barnes of New York 2000.—**STAR THEATRE**: House dark week ending 5. The Still Alarm 7.—**CORINNE LYCEUM** (Jacobs and Kimball, managers): Oliver Doud Lyons in Across the Continent was moderately patronized weekend ending 5. The Two Johns next. —
COURT STREET THEATRE (H. R. Jacobs, manager): Lester and Williams' Specialty co. did a good business week ending 5.—**TEERS**: R. E. Johnston, who is at present the business manager of Nellie Sly's lecture tour, has about completed negotiations for a six years' lease of the Star Theatre, to date from June next.—It is rumored that the Beach Brothers have secured an up-town site for a new theatre, their present Academy to be rebuilt for a business block.—Frank Nielsen, of the Bennett and Howell Opera co., was in town for a few days last week, combining business with visiting old friends here. That co. will probably play a season of two months light opera at either the Star or Academy this summer.

BROOKLYN, R. D.—**Stuart Robson**, in The Henrites, drew crowded houses at the Amphion week ending 5. Frank Mordant and May Waldron were excellent in their respective parts. A brass band week of 7.—Nick Roberts' Humpty Dumpty and Specialty co. did good business at the Lee Avenue week ending 5.—Woods and St. John co., in Called Back, did an excellent business at Proctor's Novelty week ending 5. Boston Howard Atheneum Specialty co. week of 7.—Kate Pusell, in The Queen of the Plains, did very fair business at Jacobs' Lyceum week ending 5. N. S. Wood week of 7.

BINGHAMTON.—**OPERA HOUSE** (J. P. E. Clark, manager): Professor Bartholomew's horses week ending 5; to good business.

PORT JERVIS.—**Liza's Opera House** (George Lea, manager): Frances Redding co. in repertoire beginning March 1; to good houses. Charles T. Ellis in Casper the Yodler 7.

SARATOGA SPRINGS.—**TOWN HALL** (Hill and Conover, managers): Colonel L. P. Copeland's lecture, "Seeing the Elephant," was delivered 3 before a large and highly-preserved audience.

PENN VILLAGE.—**SHIPPARD OPERA HOUSE** (C. H. Simon, manager): Gorman's Minstrels to a large and well-preserved audience.

JAMESTOWN.—**ALLEN'S OPERA HOUSE** (A. E. Allen, manager): Charles Gardner in Patherland to good business 5; Twelve Temptations 5; Emma Abbott in Martha 5; Thomas W. Keene in Othello 7.

TRONDHJEM.—**PAUL'S OPERA HOUSE** (Gardner, Rand, manager): J. B. Folk 7, 8; Adele Payne 9, 10; Monroe-Rice co. 11, 12.—**GRISWOLD OPERA HOUSE** (Jacobs and Proctor, managers): Uncle Tom's Cabin to fair business week ending 5; Gus Hill's Novelty co. week of 7.—**GRIMES THEATRE** (James Burns, manager): Frost and Pancho's Domestic co. in The White Clogs to good houses week ending 5. Woods and St. John's Novelty co. week of 7.—**GRIMES**: The first annual benefit of Troy Lodge No. 12; B. P. O. Elks occurs 6; Louis Aldrich in The Editor being the attraction.

UTICA.—**OPERA HOUSE** (Jacobs and Proctor, managers): The Stowaway March 6 to a very large audience.

NEW YORK.—**ACADEMY OF MUSIC** (Wallace H. Prichard, manager): Frank Mayo 2; C. A. Gardner 3; Daniel Boone co. 4; C. T. Ellis 5.

AUBURN.—**BURTON'S OPERA HOUSE** (R. J. Malone, manager): Here is playing to big business during the week ending 5. Frank Mayo 7; Gracie Bellwood 8; A Rag Baby 9.

GENEVA FALLS.—**DANIEL'S OPERA HOUSE** (R. J. Malone, manager): Great Opera co. in The Brigands gave a fair entertainment to a small house March 12. Gorman's Minstrels drew a good house and gave general satisfaction 12. Bellwood's Burlesque and Novelty co. 8.

ODGENSBURG.—**OPERA HOUSE** (George L. Ryer, manager): Joseph Murphy March 3 to a crowded house.

ELMIRA.—**OPERA HOUSE** (W. Charles Smith, manager): Frank L. Payne in Kentucky Bill March 4; to a small house.

ROCHESTER.—**LYCUM THEATRE** (John R. Flores, manager): Gorman's Minstrels to a fair-sized house March 5, 6. House dark balance of the week. Mr. Barnes of New York, Stomping Stomps and Stuart Roberts next.—**ACADEMY** (H. R. Jacobs, manager): Kennedy, Williams and McGee in Time Will Tell to fair business. This trio of relishing comedians succeeded in keeping their audiences in the best of humor. P. P. Baker week of 7.—**GRAND OPERA HOUSE** (P. J. McCall, manager): Gracie Bellwood's Vandeville comb. attracted fair-sized audiences week ending 5. Three of a kind week of 7.

POKEEPEE.—**COLLIERS OPERA HOUSE** (E. B. Sweet, manager): Manager Sweet's benefit March 12 was very successful. The attraction was held by the Elsmere, Little Lord Fauntleroy 2 to a fair-sized house. Performance excellent. Stanley May's C. O. D. co. to light business 5. The co. is better than the play. Thomas E. Shear co. week of 7.

NEWBURG.—**ACADEMY OF MUSIC** (F. M. Taylor, manager): White Slave to a good-sized house March 2. Daniel Boone to a top-heavy house 3. J. K. Belmont to a large house 5.

LYONS.—**MEMORIAL HALL** (D. P. Chamberlin, manager): Gorman's Minstrels to a good house March 12. Pines University Jubilee Singers to a fair-sized audience 5.

MATTEAWAN.—**DINNE OPERA HOUSE** (W. S. Minns, manager): Higg's Landing to good business March 12; Estelle Clayton to a large audience 14; The World 15; My Aunt Bridget 16.

GWEGGO.—**WILSON OPERA HOUSE** (G. F. Tuthill, manager): George A. Hill's People's Theatre co. week ending 5; to poor business.

NEVADA.

VIRGINIA CITY.—**PIPER'S OPERA HOUSE** (John Piper, manager): A Hole in the Ground to a large audience March 12.

NORTH CAROLINA.

WILMINGTON.—**OPERA HOUSE** (R. J. Penney, manager): Primrose and West's Minstrels to a large house 4.

OHIO.

SPRINGFIELD.—**GRAND OPERA HOUSE** (Fuller and Trapp, managers): The local Lodge of Elks gave an entertainment to a crowded house March 12. Leland T. Powers gave dramatic readings from "David Copperfield" 2 to a large and fashionable audience. H. H. Hayes lectured on "Paris" in the Y. M. C. A. co. to a large and attentive audience 2. Milton Nobles presented From Slave to Son to a large audience 2. Vernon Jackson 10.—**BLACK'S OPERA HOUSE** (Samuel Waldman, manager): Standard Minstrels co. opened a week's engagement 3; to S. R. G. at reduced prices.

DAYTON.—**Two Guards** (Stout and Dickson, managers): The Webster-Brady co. March 12 in She to poor business. E. W. Abbott Opera co. 5; advance sales 6, 7.—**THE PARK** (Stout and Dickson, managers): Wild Oats commenced a week's engagement 3; opening to "standing room only" and had turned people away 4. The Guards 5.—**STANLEY** (John H. Stevens manager): She to a crowded house 12. Helen Tracy, who has been leading lady at The Home during a number of summer seasons, appeared as she, and the veterans paid their respects to Miss Tracy.

MANSFIELD.—**MEMORIAL OPERA HOUSE** (Cobbs and Boyle, managers): Boys and Lanning Musical Comedy co. entertained a very small audience 5. Murray and Murphy 8; Elsie 10.

CIRCLEVILLE.—**CIRCLEVILLE OPERA HOUSE** (Charles E. Kellstedt, manager): A. G. Field's Field's Minstrels to a crowded house 11. Uncle Hiram 8.—ITEM: Manager Ed Kauffman, of the Masonic Opera House, Chillicothe, will manage this house next season.

NEWARK.—**OPERA HOUSE** (J. H. Miller, manager): George H. Adams and Toma Hanson, assisted by a first-class co. in He, She, Him and Her to good business March 12.

TRONDHJEM.—**TRONDHJEM OPERA HOUSE** (G. A. Brattan, manager): Hattie Howard-Chase played to fair houses 1; co. good. A. G. Field's Field's Minstrels 9.

SHEDDERTON.—**BIJOU OPERA HOUSE** (James C. Bertram, manager): Little Nugget March 12; small business. Uncle Hiram 1; good business.

WOOSTER.—**NEW CITY OPERA HOUSE** (George Estes, manager): Alie Heywood Concert co. March 12 to poor business; satisfactory entertainments. Bentz's Jolly Pathfinders week of 12.

EAST LIVERPOOL.—**BRUST'S OPERA HOUSE** (Thompson and Way, managers): Charles A. Gardner's co. to good business March 12. R. D. McLean and Marie Prescott in Ingomar to a fair-sized and well-pleased audience 12. Elliott's Jolly Voyagers 12 to a top-heavy house.

CANTON.—**SCHAFFER'S OPERA HOUSE** (Ferd. Weber, manager): Lily Clay's Gaiety co. to S. R. O. March 12. Royce and Lanning Comedy co. to a small but well-pleased audience 12. Robert Downing 7.

CAMBRIDGE.—**HAMMOND'S OPERA HOUSE** (Robert Hammond, manager): Simon's Wild Oats March 12 (return date, to a small house). Leeland T. Powers gave readings from David Copperfield to a large house 12. Legal Wreck 1.

URBANA.—**BENNETT'S OPERA HOUSE** (P. R. Bennett, Jr., manager): Chip of the Old Block to fair house 12. H. H. Ragan's lecture on "Ramblings in Rome" to a very large house 12.

PIQUA.—**CONOVER'S OPERA HOUSE** (Harry Hardy, manager): Aaron Woodhall in Uncle Hiram March 12 to a packed house. Daniel Boone 12 to poor business. Chip of the Old Block 12 to fair business.

SANDUSKY.—**BLIMMEL'S OPERA HOUSE** (Rutter and Big, managers): Carlton-Todd Dramatic co. week 12 to fair house at popular price.

HAMILTON.—**MUSIC HALL** (William H. Morris, manager): Uncle Hiram to a fair house 12. Al G. Field's Field's Minstrels 2. Little Nugget 9.—**OPERA HOUSE** (Thomas A. Smith, manager): Melville Sisters week of 7.

STEUBENVILLE.—**CITY OPERA HOUSE** (W. D. McLaughlin, manager): George H. Adams and Toma Hanson in He, She, Him, Her, to a fair-sized house 4. Gus Homer Comedy week of 7.

FINDLAY.—**DAVIS OPERA HOUSE** (G. E. Rogers, Jr., manager): Frank Jones in Si Perkins did good business 5; co. good. Hattie Bernard-Chase co. in Little Coquette pleased a fair house 4.—**ELKS**: The house has been all sold for the amateur minstrel performance of the Elks 9, 10. They will give a benefit to their Elks brethren.—R. C. King, business manager of Davis Opera House, is now a charter member of Findlay Lodge, which is the largest in this part of the State.

PORTSTOWA.—**ANDRE'S OPERA HOUSE**: Andrews Opera co. to a good house 4. Murray and Murphy gave a satisfactory performance 5.

POLEDO.—**WHEELER'S OPERA HOUSE** (S. W. Brady, manager): Murray and Murphy to a fair house 4. Gilmer's Twelve Temptations 7.—**PEOPLES**: Lost in New York to a good business week ending 5.

UPPER SANDUSKY.—**OPERA HOUSE** (John W. Linn, manager): The Casey's Troubles to a large and appreciative audience March 12. Howard's Siberians Specialty co. and Panorama to good business 1. Joyce and Lansing Musical Comedy co. 3; gave entire satisfaction.—ITEM: The Casey's Troubles co. laid off here week ending 5 and give a benefit to the local Lodge of Elks 12. Peter Kennedy and Charles Hansen-der, of this co., were made members of the Upper Sandusky Lodge at their last communication +.

OREGON.

PORTLAND.—**MARQUAN GRAND**: Sol Smith Russel presented A Poor Relation and Bewitched to packed houses nightly, week ending 12.—**NEW PARK THEATRE** (J. P. Howe, manager): A Night Off and Arabian Nights to good houses week ending 12. Bill Nye week of 12.

PENNSYLVANIA.

WARREN.—**LIBRARY HALL** (W. A. Alexander, manager): Charles A. Gardner in Patherland 4; Thomas W. Keene 12.

CONNELLSVILLE.—**NEWHORN'S OPERA HOUSE** (James T. Davis, manager): Harry La Marr in Widow Bedott to a poor house 12. Gracie Emmett in a fair house 12.

SCRANTON.—**ACADEMY OF MUSIC** (C. H. Lindsay, manager): Nellie McHenry and co. in Greenroom Fun March 12 to fair business. The Stowaway 12 to large business. Zoso 12 to deservedly light house.

OLYMPIA.—**OPERA HOUSE** (Wagner and Reina, manager): The Twelve Temptations 2; drew a large house and gave satisfaction.

GREENSBURG.—**LIMISON OPERA HOUSE** (W. H. Hammon, manager): Gracie Emmett to light business March 12. Nellie McHenry drew a large house 12.

MAHANAY CITY.—**OPERA HOUSE** (J. J. Quirk, manager): Gilbert and Dickson's She to a small audience 12. The scenic effects were good but the performance was unsatisfactory. Hilarity 12.

ALLEGNTOWN.—**MUSIC HALL** (A. S. Grin, manager): Charles T. Ellis as Casper the Yodler March 12 to a large and well-pleased audience. Zone to a good business 12.

WILKES-BARRE.—**MUSIC HALL** (M. H. Burdette, manager): Little Lord Fauntleroy March 12 matinee and evening to large and fashionable audiences. A Pair of Jacks 7; He, She, Him and Her 12.

BRADFORD.—**WAGNER OPERA HOUSE** (Wagner and Reina, proprietors): Lily Clay attracted a good house 12. Twelve Temptation played a large audience 12. Charlie A. Gardner in Patherland to fair business 12. Miss Nye week of 12.

LAWCASTER.—**PROCTER'S OPERA HOUSE** (C. L. Durban, manager): Rhea in Josephine, Empress of the French, had a good house 12.

PHILIPSBURG.—**OPERA HOUSE** (A. B. Herd, manager): Leder's Hilarity March 12 to a medium house. Nellie McHenry in Greenroom Fun delighted a good house 12.

NEWCASTLE.—**OPERA HOUSE** (R. M. Allen, Jr., manager): Owing to the destruction of the New Park Opera House by fire March 12, The Twelve Temptations appeared at the Opera House 1 and had a large audience. In Clover looked for 12; failed to appear. Play Crowell week of 12.—ITEM: At a quarter to five on the morning of March 12 fire was discovered in the New Park Opera House. The flames spread rapidly and in an hour the entire structure was consumed. The loss is estimated at \$75,000 with \$25,000 insurance. The house was opened March 21, 1885, just four years ago. It was on the ground floor and had a seating capacity of about 1,200. It will no doubt be rebuilt, larger and better than before. The fire is supposed to have originated from a defective furnace pipe.

DELAWARE FALLS.—**SIXTH AVENUE THEATRE** (Cashbaugh and Bell, managers): Lily Clay's Gaiety co. on March 12 to S. R. O. Charles A. Gardner 3; to a very large house.

DAYTON.—**OPERA HOUSE** (F. C. Angie, manager): Charles A. Leder in Hilarity 2 to good business 4. Joyce and Lansing Musical Comedy co. 5; to a large and enthusiastic audience. Little Lord Fauntleroy 4.

SOUTH CAROLINA.

COLUMBIA.—**OPERA HOUSE** (Eugene Cramer, manager): Lewis Morrison in Faust to a large and enthusiastic audience 3. Ovidio Music co. 12, return engagement. So far, fifty-three co. have played here this season, and generally speaking to good business.

CHARLESTON.—**ACADEMY OF MUSIC** (W. T. Keogh, manager): Mrs. George Knight presented Over the Garden Wall to a large house March 12. The Two Old Crones appeared to a fair house 12. Lewis Morrison, fairly supported, presented Faust to a large house 12. Mr. Morrison was exceptionally fine and proved himself fully equal to the role of Mephisto. Primrose and West's Minstrels to a very large house 12.

TENNESSEE.

KNOXVILLE.—**STAUB'S THEATRE** (Fritz Staub, manager): The Two Old Crones to one of the largest audiences of the season 2. Katie Putnam in Old Curiosity Shop 3, 4.

BRISTOL.—**MARMING OPERA HOUSE** (Charles Harming, manager): Wilson's Minstrels to S. R. O. March 12. Two Old Crones 12; Katie Putnam 5.

MEMPHIS.—**MEMPHIS THEATRE** (Hills Leath, manager): The benefit given to our treasurer and assistant manager, Joseph Spears, was the largest benefit ever given in this city. The entire house was sold.

CHATTANOOGA.—**NEW OPERA HOUSE** (Paul R. Abbott, manager): Two Old Crones to a full house 12.

GALLATIN.

GALLATIN.—**TOMPKINS OPERA HOUSE** (D. R. Anderson, manager): Rosa Family to light business 12; performance excellent.

TEXAS.

AUSTIN.—**MILLETT'S OPERA HOUSE** (Howard Smith, manager): Patti Ross March 12 in Love and Duty to a large audience. Good co. Katie Emmett to large houses 12 and matinee 12.—ITEM: Captain C. F. Millett, proprietor and manager of Millett's Opera House, died March 3; after a brief illness. Captain Millett had control of the theatrical business 1, which would have been better if prices had not been advanced as high as \$1.50.

LONDON.—**GRAND OPERA HOUSE** (Frank Kirchner, manager): W. J. Scanlan in Myles Aron March 12 and Little Lord Fauntleroy co. matinee and evening 12, played to good business.

WINNIPEG.—**BIJOU OPERA HOUSE** (F. G. Campbell, manager

DATES AHEAD.

Managers and Agents of travelling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

AIDEN BENEDICT: Ashland, Wis., April 9, Ispening, Mich., 10, Hancock 11, Calumet 12, Houghton 13, Marquette 15, Marquette 16, Escanaba 17, Menominee 18, Green Bay, Wis., 19, Appleton 20, Stevens-point 21.

ADELE PAYN CO.: Troy, N. Y., April 9, Binghamton 10-11, Elmira 12, 13, Corning 14, Penn Yan 15, Lockport 16, Niagara Falls 19, Toronto 20-21, Detroit 22-23, Hamilton 24, London 29.

ADAMS STOCK CO.: Norwich, Conn., April 7-8.

A. M. PALMER'S CO.: Philadelphia April 7-8.

A BUNCH OF KEYS (Eigal-Daniels) CO.: Custer, Dak., April 9, Grand Forks 10, Crookston 11, Emerson 12, Winnipeg, Man., 13-14.

AROUND THE WORLD CO.: Marlboro, Mass., April 9, New Bedford 10, Newport, R. I., 11, Brockton 12, 13, Norwich 14, New London 15, Wiliamantic 16, Meriden 17, New Britain 18, North Hampton 19, 20, Greenfield 21, Keene, N. H., 21, Woburn, Mass., 22, North Adams 23, Hoosac Falls, N. Y., 24.

ASHLEY PLATEAU: Waterbury, Ct., April 9, Bridgeport 10, New Haven 11.

AFTER DARK CO.: Chicago April 7-8.

A NIGHT OFF CO.: Anaconda, Mont., April 9, Butte City 10-11.

ACROSS THE ATLANTIC CO.: Philadelphia April 7-8.

AUGUSTUS DALY'S CO.: New York City Oct. 8-14.

A BUNCH OF KEYS (Western) CO.: St. Louis April 7-8.

ALONE IN LONDON CO.: Colorado Springs, Colo., April 9, Pueblo 10, Aspen 11, Leadville 12, Denver 13-14.

ADELE PROST CO.: Mobile, Ala., April 7-8.

MONTGOMERY 10-11.

BROOMHATTER CO.: Milwaukee April 7-8.

BALDWIN DRAMATIC CO.: Columbus, O., April 7-8.

BRASS MONKEY CO.: Brooklyn, N. Y., April 7-8.

BOOTH-MODJERKA CO.: Cincinnati April 7-8.

Detroit 14-15, Toledo, O., 17, East Saginaw, Mich., 18, Grand Rapids 19, Milwaukee 20, Winona, 21, Cedar Rapids, Ia., 22, Davenport 23, Peoria, Ill., 23, Des Moines 24.

BEST HIT CO.: Appleton, Wis., April 9, Green Bay 10.

BLUEDALE, JR. CO.: Milwaukee April 7-8.

Duluth Mine 14-15, Sioux City, Ia., 17-19.

BARRY-FAY CO.: Philadelphia April 7-8.

Brooklyn, N. Y., 14-15.

CAPTAIN SWIFT CO.: Washington, D. C., April 7-8.

CHARLES T. ELLIS CO.: Hornellsville, N. Y., April 10.

CASEY'S TROUBLES CO.: Vicksburg, O., April 9, Delphi 10, Bryant 11, Napoleon 12, Defiance 13, Postoria 14, Clyde 15, Sandusky 16, Tiffin 17, Fremont 18, Bellevue 19, Elmyra 20, Medina 21, Massillon 22, Coshocton 23, Uhrichsville 24, New Philadelphia 25.

CHARLOTTE THOMPSON CO.: Memphis, Tenn., April 10-11.

CITY DIRECTORY CO.: N. Y. City Feb. 19-indefinite.

COOK TANNER CO.: St. Louis, April 7-8.

CLARA MORRIS: Detroit April 7-8.

CINCINNATI 19-20.

COSSAR CO.: Milford, Mass., April 9, Clinton 10, Marlboro 11.

COLD DAY CO.: Athol, Mass., April 9, Fitchburg 10, Gardner 11, Marlborough 12, Lynn 13, Portsmouth, N. H., 14.

C. E. VERNER CO.: Chicago April 7-8.

DEAN IRISH BOY CO.: Lawrence, Mass., April 9, Lynn 10-11.

DAN'L SULLY: Trenton April 7-8.

DAIRY BOONE CO.: Schenectady, N. Y., April 9, Amsterdam 10, Johnstown 11, Giovendale 12, Herkimer 13, Oneonta 14, Watertown 15, Gouverneur 16, Old Forge 17.

DARK SECRET CO.: Atlanta, Ga., April 9, Birmingham 10.

DALY'S CO.: Walla Walla Wash., April 9, Pendleton 10, Baker City 11, Boise City 12, Pocatello 13, Helena, Mont., 14, Butte 15-16.

ESTELLE CLAYTON: Nyack, N. Y., April 9, Haverstraw 10, Port Jervis 11.

EDNA FRANK'S DOT CO.: Toronto April 7-8.

Buffalo 12-13.

EDWIN ARDEN CO.: Albany, N. Y., April 7-8.

EFFIE ELLSLER CO.: New York City April 7-8.

EDWIN STUART CO.: Jacksonville, Ill., April 7-8.

Canton 12-13, Rock Island 14-15.

EULICE GOODRICH CO.: Indianapolis, Ind., April 7-8.

Richmond 14-15, Dayton 16-17.

E. H. SOTHERN: Philadelphia April 7-8.

E. P. SULLIVAN CO.: Trenton, N. J., April 7-8.

FANNY DAVENPORT CO.: Manchester, N. H., April 9, Lowell 10, Brockton 11, Pawtucket 12, 13, 14-15.

ERNCLIFF CO.: St. Catherine, Can., April 9, Toronto 10-11.

FRANCESCA REDDING CO.: Great Barrington, Mass., April 7-8.

FERGUSON-MACK CO.: Salem, Mass., April 7-8.

FARMERS' WELL CO.: St. Louis April 7-8.

FRANK L. FRAYNE CO.: Philadelphia April 7-8.

FATIGUE CO.: Memphis, Tenn., April 7-8.

FAY CO.: Kansas City, Mo., April 7-8.

FLOY CROWELL CO.: Newcastle, Pa., April 7-8.

FAT MEN'S CLUB CO.: St. Paul, Minn., April 7-9, Minneapolis 10-12, Still Water 14, Eau Claire, Wis., 15, Chippewa Falls 16, Marion 17, Oshkosh 18, Fond du Lac 19, Milwaukee 20.

GREAT METROPOLIS CO.: Denver, Col., April 7-8.

GUS HOMER'S CO.: Steubenville, O., April 7-8.

GRACE EMMETT CO.: Youngstown, O., April 9, Warren 10, Ravenna 11, Canton 12.

GEORGE HAMIL CO.: Perry, Mo., April 9-10.

GUILTY WITHOUT CRIME CO.: Baltimore, Md., April 7-8.

H. T. CHANFRAY: Buffalo, N. Y., April 7-8.

HILARITY CO.: Tamqua Pa., April 9, Reading 10, Hanover, Pa., 11, Hagerstown 12, 13, Martinsburg, W. Va., 14, Cumberland, Md., 15.

HETTIE BERNARD-CHASE: Toledo, April 7-8.

HELEN BLYTHE CO.: Indianapolis, Ind., March 9, 10, Marion, O., 11, 12.

HUNT COMEDY CO.: Council Bluffs, Ia., April 7-8.

HARDIE-VON LEER CO.: Franklin, Ill., April 9, Shelbyville 10, Tuscola 11.

HOLDEN COMEDY CO.: Topeka, Kas., April 7-8.

HUNTELL-HARRISON CO.: Vicksburg, Miss., April 7-8.

HENRY E. DIXON: Chicago April 7-8.

HE. SHE. HIM HER CO.: Altoona, Pa., April 9, Lock Haven 10, Brooklyn, E. D., 11, Wilkesbarre 12, Scranton 13, Easton 14, Bethlehem 15, Allentown 17.

HAND THE BOATMAN CO.: Chicago April 7-8.

St. Louis 14-15.

HANDS ACROSS THE SEA CO.: Amesbury, Mass., April 9, Fitchburg 10, Keene, N. H., 11, New York City 12-13.

IN THE RANKS CO.: Baltimore, March 31-two weeks.

IDA VAN CORTLAND CO.: Grand Rapids, Mich., April 7-8.

ISAAC PAYTON CO.: Jefferson City, Mo., April 7-8.

IVY LEAF CO.: New York City March 31-two weeks.

JULIA MARLOWE CO.: Boston, March 31-three weeks.

JOHN A. STEVENS CO.: Boston April 7-8.

JOHN S. MURPHY CO.: St. Paul, Minn., April 7-8.

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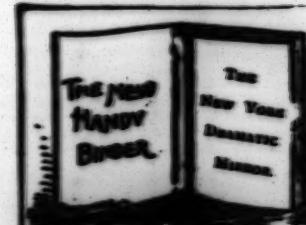
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